

Saturday 29 April 2017

# Amateur Photographer



**Batis 135mm f/2.8**  
Tested: stunning new Zeiss  
portrait lens for **Sony Alpha 7**

**EXCLUSIVE!**

Passionate about photography since 1884

# 30 Mirrorless myths busted

Think mirrorless cameras  
have slow focus and poor  
viewfinders? **Think again...**



## Pinhole secrets

Top exponents celebrate World  
Pinhole Photography Day

## Help to save the rhinos

Support this major new  
photography project

**Nikon D7500 First Look** The best bits of the D500 SLR for £430 less



# SONY



## α7R<sup>II</sup> Master of full-frame



The world's first\* back-illuminated full-frame CMOS image sensor with 42.4 megapixels, ISO sensitivity up to 102,400 and high-precision internal 4K video recording.

Introducing the α7R<sup>II</sup> from Sony

# 4K

Discover more at [www.sony.co.uk](http://www.sony.co.uk)

\*Among interchangeable-lens digital cameras equipped with a 35mm full-frame image sensor. Information correct as of June 10, 2015.  
'Sony', 'α' and their logos are registered trademarks or trademarks of Sony Corporation. All other logos and trademarks are the property of their respective owners.





## In this issue

### 14 30 mirrorless myths busted

Think mirrorless is all about small sensors, low pixel counts and poor viewfinders? Think again

### 22 Close to the edge

How two crowdfunded book projects are making a genuine difference to wildlife conservation

### 28 The hole truth

Worldwide Pinhole Photography Day is here again. Here's how you can get involved

### 32 Location guide

With its limestone pavements and gnarled trees, Twisleton Scar End is pure Yorkshire

### 34 Evening class

More essential tips on how to improve your Photoshop skills

### 36 Portfolio review

In our new-look reader portfolio, pro Jeremy Walker offers his critique

### 41 Panasonic GX800

The sophisticated, interchangeable-lens mirrorless model that'll fit in your pocket

### 45 Zeiss Batis 135mm f/2.8

It may be high on quality, but it's also extremely high on price. Is this portrait-focal-length lens worth the outlay?

## Regulars

### 3 7 days

### 11 Inbox

### 12 My life in cameras

### 38 Accessories

### 49 Technical support

### 66 Final analysis



When mirrorless CSCs first started to appear, the perceived market was compact users looking to upgrade to something less intimidating than a DSLR. As a result, many of the earliest models were small cameras with no viewfinder and simplified controls, exemplified by the Sony NEX-5. It wasn't until the introduction of the Olympus OM-D, Fujifilm X and Sony

Alpha 7 systems that it became clear that the real audience for CSCs wasn't the compact upgrader (as Nikon found with its ill-conceived 1 system) but DSLR owners looking to replace or supplement their systems. In the early days switching to mirrorless entailed compromises in performance but they're now as good as DSLRs and indeed offer many advantages. We bust a few myths that still persist about them. **Nigel Atherton, Editor**

JOIN US  
ONLINE

**Amateur  
Photographer**

amateurphotographer.  
co.uk



Facebook.com/Amateur.  
photographer.magazine



flickr.com/groups/  
amateurphotographer



@AP\_Magazine



amateurphotographer  
magazine

## ONLINE PICTURE OF THE WEEK



© ANTHONY MITCHELL

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

## When Mars had Water

by Anthony Mitchell

Canon EOS 60D, 17-85mm, 0.8secs at f/22, ISO 100

'I made a six-hour round trip to Hartland Quay, Devon, from the Cotswolds after studying the forecast and tides,' says Anthony of this shot uploaded to Flickr. 'At Hartland Quay you need a low-to-middle tide to get the flow over the rocks, but it was actually a little higher at sunset than I'd hoped. However, I was treated to a truly fantastic sunset. Several people have said my images

from the evening don't look real. I can assure them they are and there was very little work done on them. The image was taken around 20 minutes before sunset. I used a soft grad filter to get a better balance between foreground and sky. To get the water looking more fluid I also used a 3-stop ND to give a longer exposure time, which in this case was 0.8 seconds.'



**Win!** Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper\*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit [www.permajet.com](http://www.permajet.com) to learn more.

\*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

## Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

**Email** Email a selection of low-res images (up to 5MB of attachments in total) to [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com).

**CD/DVD** Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 11.

**Via our online communities** Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

**Transparencies/prints** Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 11.



## NEWS ROUND-UP

The week in brief, edited by Liam Clifford



© STILL SPORT

### Animals in Action winner announced

An image of two eagles fighting has scooped the top prize in the Animals in Action photography competition organised by the Society of International Nature and Wildlife Photographers. John Hunt's winning photograph was shot using a Canon 1DX and Sigma 120-300 f/2.8 lens with x2 converter, and was selected from over 430 images. Hunt wins 12 months' membership of the society.

### Fantasea underwater housing for Sony cameras



A new underwater housing designed for the Sony Alpha 6500 and Alpha 6300 APS-C mirrorless cameras has been announced by Fantasea Line. The FA6500 is depth rated to 60m/200ft. It has a M16 port for optional connectors and accessories including HDMI, vacuum valve or electronic strobe-triggering bulkheads.

### Koo Stark solo exhibition

Koo Stark's first solo London exhibition for over 23 years is to be hosted by Leica Mayfair. Called Kintsugi, it will feature a collection of the actor and photographer's work between the 1980s and 2000s. Kintsugi is an ancient Japanese method of breathing new life into things that were once broken. The show runs from 5-26 May.



© AFP/GETTY IMAGES

### The history of photography in VR

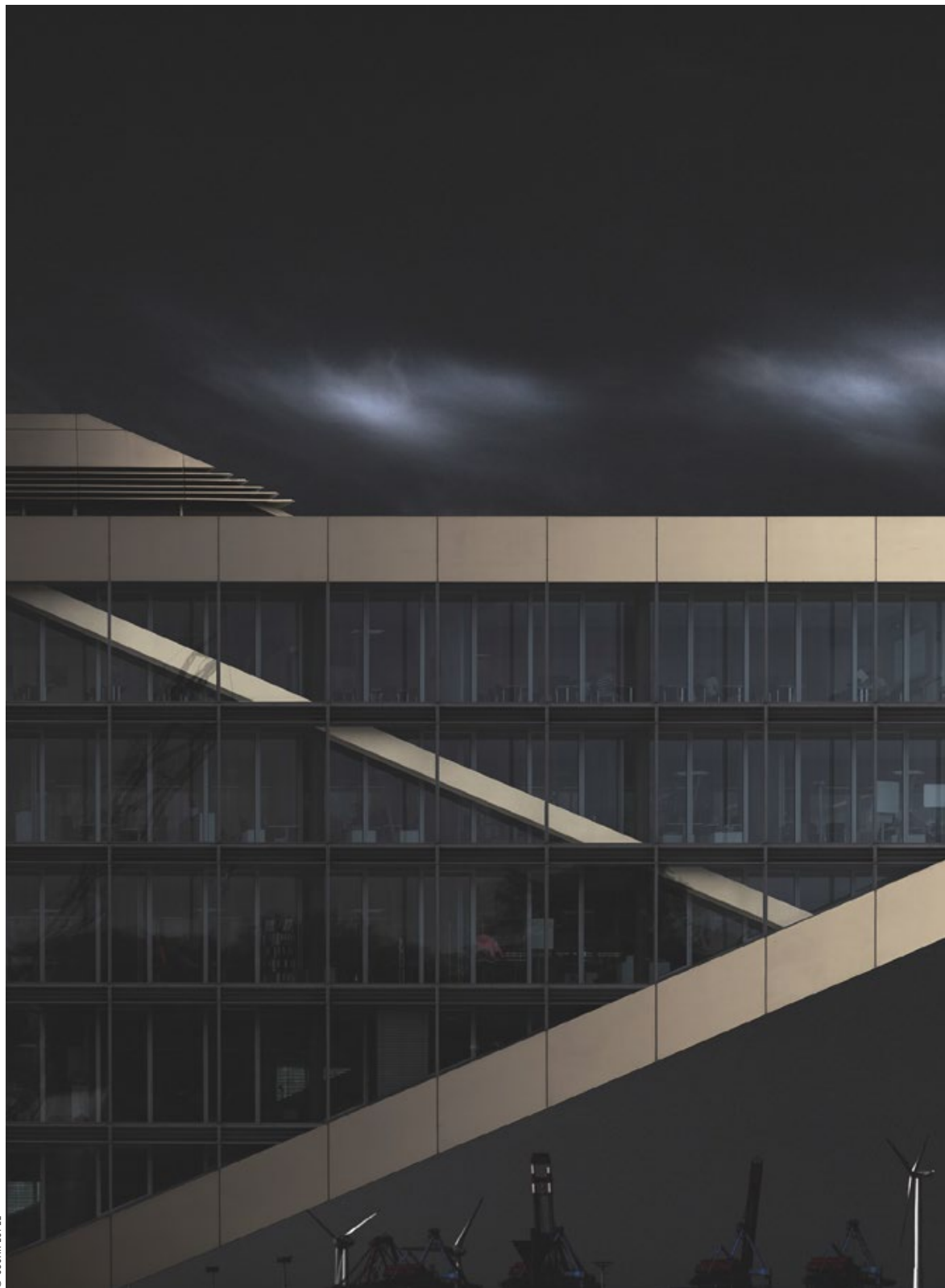
Internationally acclaimed artist Mat Collishaw will restage William Henry Fox Talbot's pioneering 1839 exhibition, when the British scientist first presented his photographic prints to the public, at Photo London next month. The virtual reality artwork uses the latest technology and runs from 17 May to 11 June.

### Dementia photography on display in Barnsley

Barnsley photographer Adrian Ashworth's intimate portraits of people living with dementia, and their carers, will be on display at his hometown's Civic gallery until 3 June. Known for his landscape work, Ashworth's focus took a turn when his father was diagnosed with the illness. [www.barnsleycivic.co.uk](http://www.barnsleycivic.co.uk)



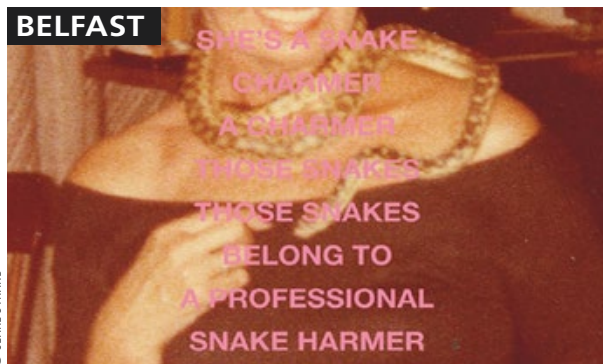
© ADRIAN ASHWORTH



© OSCAR LOPEZ

## GET UP & GO

### BELFAST



### Clare Strand

Belfast Exposed presents 'Snake' by Clare Strand, a new body of work exploring images from the artist's archive, recently published as *Girl Plays with Snake* by MACK Books. The project is a continuation of Strand's engagement with the magazines and photos she has been collecting since her mid-teens.

Until 17 June, [www.belfastexposed.org](http://www.belfastexposed.org)



© STEVE BAILEY

### Steve Bailey

There have been many great photographs of this coastline but in this exhibition Bailey looks beyond the magnificent views of land and sea, to show there is more than meets the eye: coastal erosion, drama, beauty, the unexpected and plenty of light.

24 May, [www.welshcountry.co.uk/aberystwyth-arts-centre-walking-dog](http://www.welshcountry.co.uk/aberystwyth-arts-centre-walking-dog)



# BIG picture

Another look at the Sony World Photography Awards Open images

◀ In last week's issue the team at AP selected their favourite images from this year's Sony World Photography Awards Open category. This was one of the toughest years in which to pick our stand-out images, meaning that a handful were left behind. This image by Oscar Lopez from Germany was one of them. Here we see the Dockland office building in Hamburg, Germany. It was taken during the summer of 2016 and went on to be shortlisted in this year's Open category. It really is an extraordinarily beautiful example of architecture photography. The stormy sky is forbidding and throws its dying light on the point of the structure. In the background we see wind turbines lit by that same fading illumination. To see more, visit [www.worldphoto.org](http://www.worldphoto.org)

## Words & numbers

*There is one thing the photograph must contain, the humanity of the moment*

**Robert Frank**

American photographer and filmmaker

**1,250**

the largest collection of unprocessed analogue film

SOURCE: GUINNESS WORLD RECORDS



The most interesting things to see, to do and to shoot this week. By Oliver Atwell

### CARDIFF

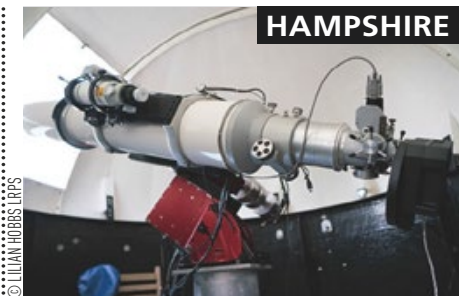


#### Diffusion Festival

This year's Diffusion: Cardiff International Festival of Photography looks at revolution in its widest context, investigating social change, freedom of expression, popular protest, human rights and the pursuit of utopias through the prism of photography and lens-based media.

1-31 May, [www.ffotogallery.org](http://www.ffotogallery.org)

### HAMPSHIRE



#### Lunar photography

This is a rare opportunity to view and photograph the moon, and possibly other objects in the night sky, through a selection of telescopes. Lilian Hobbs LRPS will be opening up her two home observatories to four attendees. She will show you how to take photos and video, to be processed afterwards.

3 May, [www.rps.org/events](http://www.rps.org/events)

### BUCKINGHAMSHIRE



#### Landscape workshop

This one-day workshop at Stowe Gardens will be led by Doug Chinnery and Valda Bailey. They will guide students through composition, exposure techniques and filtration, giving photographers the confidence and ability to 'get it right' in-camera.

8 May, [www.lightandland.co.uk/photography-tours](http://www.lightandland.co.uk/photography-tours)



# Astronomers attempt to photograph a black hole

**SCIENTISTS** from around the world have attempted to capture the first-ever photograph of a black hole. Between 5 and 14 April, a number of observatories in the US, South America, Antarctica and Spain banded their equipment together to create what was, in effect, a radio telescope the size of Earth in the hope of photographing the black hole Sagittarius A\*, believed to sit in the centre of the Milky Way.

The project has been dubbed Event Horizon Telescope (EHT). It was estimated that it would only be with all of these observatories working together – and calibrated carefully to account for weather and temperature – for several days that the requisite capacity would be reached to capture the black hole. More accurately, they worked together to capture the event horizon of the black hole – the point of no return past which no light can escape.

Over 28,000 light years away and four million times the size of our own sun, Sagittarius A\* is the closest such body to Earth. But, research project member Gopal Narayanan points out, even at that distance the event horizon is so small it requires an Earth-sized telescope dish to image it. 'It's like trying to image a grapefruit on the surface of the moon,' he said.

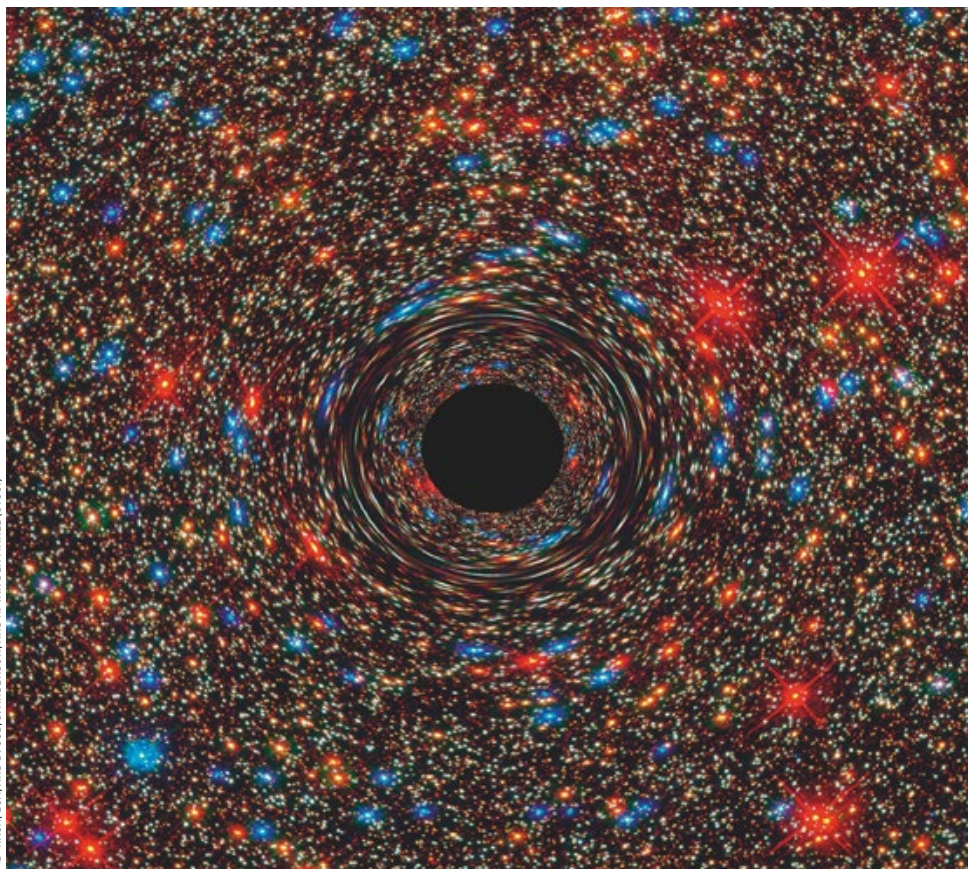
The technique of binding together telescopes for more advanced imaging is certainly not new but had never been attempted on a scale like this before.

During the week, the team attempted to image the event horizon of the (even larger) black hole at the centre of Galaxy M87, with slightly mind-bendingly huge dimensions – eight billion times the mass of our sun.

It will take a while before any images are completed, however. So much information was collected that the data will have to be physically flown, rather than transmitted, to the processing facility, in the interest of speed.

Speaking about the importance of the project, Narayanan writes: 'At the very heart of Einstein's general theory of relativity is a notion that quantum mechanics and general relativity can be melded, that there is a grand, unified theory of fundamental concepts. The place to study that is at the event horizon of a black hole.'

© NASA, ESA, AND D. COE, J. ANDERSON, AND R. VANDER MAREL (STSC)



A computer-simulated image of a Black Hole

© UNIVERSITY OF MASSACHUSETTS AMHERST



Gopal Narayanan (left) with some members of the EHT team in January 2017

© IRAM/VERTICES



The IRAM 30-metre telescope is one of the most sensitive telescopes in the EHT network



## Help preserve fading cultures

**A NEW** photography competition has been launched by Sinchi, the human rights organisation, in aid of the preservation of indigenous cultures.

The organisation says the competition will celebrate the strength and beauty of indigenous culture through visual storytelling. This can be inspired by many things from activism, relationship to nature, spirituality, community and everyday life to art, music and cultural practice.

Anyone can participate in the competition and is invited to submit up to six photographs with accompanying captions. Entries are welcome from both remote and urban indigenous communities.

The entry period is open until 31 May, with a €10 submission fee. The winner and runners-up will receive a cash prize (€1,000 and €200 respectively) and see their work printed. Visit [www.sinchi-tribe.com](http://www.sinchi-tribe.com) to learn more.



**Subscribe to  
Amateur  
Photographer**  
**SAVE  
35%\***

Visit [amateurphotographer.subs.co.uk/11YU](http://amateurphotographer.subs.co.uk/11YU) (or see p31)

\* when you pay by UK Direct Debit



# Viral photo captures the power of a smile

**AN EYE-CATCHING** photograph that made the rounds on social media has been seized on as a symbol of Birmingham's rejection of far-right ideologies and the English Defence League (EDL).

The image was taken during an aggressive exchange with Ian Crossland, the leader of the EDL, at one of its protests, by PA photographer Joe Giddens. It shows a young woman appearing to fix Crossland with a defiant and unfazed smile amid the chaos of the demonstration.

She was identified as Birmingham resident Saffiyah Khan. Speaking after the incident, she said she had stepped in to defend a woman in a hijab from abuse by the group.

'He was pointing his finger in my face but I just stood there,' she said. 'I didn't do anything; I wasn't interested. That wasn't my intention.'

A number of sources, including the EDL's former leader Tommy Robinson, have tweeted confirmation of Khan's version of events,



Birmingham MP Jess Phillips tweeted her support of Khan

despite its attempts to derail her account with allegations that she broke a minute's silence for the British victims of the Stockholm and Westminster terror attacks.

Khan said she was surprised by the viral reaction to the image.

'I don't like seeing people getting ganged up on in my town,' she told the BBC.

The photograph was tweeted by Birmingham MP Jess Phillips, who wrote: 'Who looks like they have power here, the real Brummy on the left or the EDL who migrated for the day to our city and failed to assimilate?'

The shot was praised by Piers Morgan on ITV's *Good Morning Britain* as Photo of the Week.

## Trade up your GoPro Hero

**POPULAR** action camera producer GoPro is attempting to court sales of its latest product, the GoPro Hero 5, with the launch of a 'trade-up' scheme.

Available to US customers only, users can knock \$100 off the price of a GoPro Hero 5 Black or \$50 off a Hero 5 Session when they hand in their old Hero devices.

In the wake of a troubled 2016 when the company suffered losses of more than \$370 million and saw its first attempt at a consumer-targeted drone recalled after some examples suffered power failure, the new scheme appears to be an attempt to encourage existing customers to keep buying its products.

The company has also been forced to lay off a number of employees in waves, including 270 just last month. The Hero 6 is due out later this year. For details of the trade-up, visit [www.gopro.com](http://www.gopro.com).



For the latest news visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

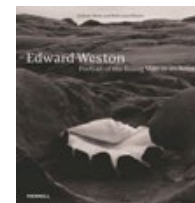
## New Books

The latest and best books from the world of photography. By Oliver Atwell



### Edward Weston: Portrait of the Young Man as an Artist

By Graham Howe and Beth Gates Warren, Merrell, £40, hardback, 160 pages ISBN 978-1-85894-663-4



JUXTAPOSING Weston's early work with later, arguably more refined, examples, this thoughtfully produced hardback is a joy to read. It opens with essays from Graham Howe, curator of the accompanying exhibition, and Beth

Gates Warren, photography historian and author of two books on Weston's early career. The 120 duotones are all sensitively reproduced, with generous white borders helping to highlight the rich tonal range they contain. All of Weston's preferred genres are covered, from portraits and landscapes to still lifes and nudes. Even in the early works you can see Weston's love of 'flattened space' in the way that sky, water and trees are treated as compositional blocks, rather than three-dimensional objects. The aim of the book is to compare and contrast work produced in different decades, and in this respect it is a great success. ★★★★★

### Faces of Bolton

by Ray Jefferson and Jeff Layer, Amberley Publishing, £14.99, 96 pages, ISBN 978-1-44565-597-0



IN LAST week's issue we looked at Chris Porsz's book *Reunions*, a lovely volume that found him photographing the people of Peterborough. It was a book that found space to discuss British life and history. In this equally intriguing book, Ray Jefferson and Jeff Layer take to the streets of Bolton to explore the characters that inhabit this richly historic town. Bolton is an area that has smoothed out its edges over the years. It's less industrial and is acquiring a greener environment. In this book, the authors have created a series of portraits that run the gamut of Bolton life. We meet shopkeepers, musicians, politicians and everyone in between. It's a joyful book that demonstrates the vitality of community, as well as being a record of contemporary Bolton. ★★★★★



# Nikon D7500

**Andy Westlake** has a first taste of Nikon's new 20.9MP high-performance DSLR

WHILE Nikon is without doubt one of the most respected names in photography, it has had something of a bumpy ride over the past year. It was forced to embarrassingly cancel the DL range of 1-inch sensor compacts that it announced at the start of 2016, and some users felt let down by the lack of any major camera announcement at Photokina later that year.

Diehard fans should therefore be delighted to find that Nikon's first new product of 2017 – let's not forget, the firm's centenary year – is exactly the kind of enthusiast-focused, high-performance DSLR that the company does best. The new D7500 marries elements of the existing D7200 and the top-end D500 to produce something mid-way between the two, in terms of both features and price. Indeed, with its body-only tag of £1,300, it won't replace the £850 D7200 in the firm's line-up but, instead, complement it.

In essence, the D7500 takes the superb 20.9-million-pixel DX sensor from the D500 and drops it into a rather smaller and more portable body based on the D7200, while adding a tilting touchscreen and many of the most important updates we saw in the D500. With a tough, weather-sealed design and an impressive specification sheet, it looks set to be an extremely capable all-rounder for serious enthusiasts.

## Features

Using Nikon's Expeed 5 processor, the D7500 offers a standard sensitivity range of ISO 100–51,200, extendable to a jaw-dropping ISO 1,640,000. For continuous shooting, it can run at 8fps for 50 raw frames or 100 large JPEGs in a burst, which should be ample for all but the most trigger-happy of action shooters. Being a DSLR it can track-focus at full speed using its 51-point autofocus system that uses the same phase detection module as the D7200.



## At a glance

- £1,299.99 (body only)
- 20.9MP DX CMOS sensor
- ISO 100-51,200
- 51-point AF
- 8 frames per second
- 3.2in tilting touchscreen
- £1,599.99 with 18-140mm f/3.5-5.6 lens

## Connectivity

Wi-Fi and Bluetooth allow connection to a smartphone, driven by Nikon's free SnapBridge app for Android and iOS

## Power

Nikon says the EN-EL15a battery should provide 950 shots per charge. The camera can also use the existing EN-EL15

## Built-in pop-up flash

This works with Nikon's radio-controlled Advanced Wireless Lighting system to control Speedlights off-camera



## SD card

Unlike either the D500 or the D7200, the D7500 has just a single SD card slot

With the D7500, Nikon has placed the D500's excellent sensor in a smaller and more affordable body





The D7500 can record 4K video, and menus can now be navigated using the touchscreen

The AF array covers most of the viewfinder and is specified as being sensitive down to -3EV. The D7500 gains Nikon's group-area AF which allows multiple AF points to be used for keeping track of a moving subject. Users can match their lenses and camera using the Auto AF Fine Tune function to give the best possible focusing accuracy.

Metering employs a 180K-pixel RGB sensor, which is also used for face detection and subject recognition. Alongside the usual matrix, spot and centre-weighted modes, the D7500 gains highlight-weighted metering. This aims to avoid clipping bright areas of the image to white, which in turn allows the user to make the most of the sensor's immense dynamic range when post-processing raw files. Video shooters will find both 4K and Full HD recording to be available, with in-camera electronic image stabilisation.

### Build and handling

For this price you'd expect Nikon to deliver a solid-feeling, ergonomically sound camera, and with the D7500 that's exactly what you get. It has a deep grip with a thick rubberised coating that feels extremely secure in your hand, and a weather-sealed magnesium alloy body that's compact without being cramped. The control layout is based around the D7200's but with one very welcome

addition in the shape of a sensibly placed ISO button immediately behind the shutter release. The metering-mode button has moved to the camera's back.

Overall the layout is typical Nikon, with an exposure-mode dial on the left shoulder and a drive-mode dial underneath, both of which lock in position to prevent accidental changes. Front and rear electronic dials change the main exposure settings, while the d-pad on the back is used to move the focus area. The body measures 135.5x104x72.5mm and weighs 640g.

### Viewfinder and screen

As befits a £1,300 DSLR, the D7500 has a large, bright optical viewfinder with 0.94x magnification and 100% coverage of the lens's field of view. As well as displaying exposure data in a panel beneath the focusing screen, it's also possible to overlay gridlines to aid composition. A sensor above the eyepiece switches off the rear screen when you're using the viewfinder.

The screen itself is an impressively slim 3.2in 922,000-dot unit that tilts up and down, but adds little extra to the depth of the camera. It's now possible to operate menu selections using the touchscreen, alongside touch-focus and touch-shutter release in live view and video modes.

## First impressions

We've not had much time to assess the D7500 but first impressions are very positive. As the numbering might suggest, it feels very much like a DX-format version of the D750, with an extremely refined design and well-chosen feature set. It's possible some prospective buyers might wonder why the pixel count has been lowered compared with the D7200 but 20.9MP is still more than capable of giving enough detail for critically sharp A3 prints.

Indeed, the D7500 looks like it should be able to satisfy the needs of almost any enthusiast photographer. With its strong spec sheet and compact body it seems almost purpose-designed to go head-to-head with the Fujifilm X-T2 – one of the most popular and highly regarded cameras of last year. The D7500 is due to go on sale towards the end of June. Stay tuned for our full review around that time.

## Olloclip unveils new cases and add-on lenses

NEW iPhone cases and add-on lenses from Olloclip are now available in the UK.

The latest cases for iPhone 7 (and iPhone 7 Plus) have also been designed to work with its 'Connect' system, that lets users snap on additional lenses without having to remove their case or fiddle about with frames.

The idea is for smartphone users to get quick and easy access to higher quality lenses that can be switched easily and quickly. So far the range includes a fisheye/macro 15x lens, telephoto 2x lens, super-wide lens and ultra-wide lens. The lenses start at £49.99, and are also available in combos.



iPhone 7 and 7 Plus owners can now use Olloclip lenses

## LEE Filters introduces 100mm Deluxe kit

WITH landscape photography as popular as ever, kit manufacturer LEE Filters has announced the release of a new 'starter pack' for users, christened the 100mm Deluxe kit.

Inside are five filters in addition to a filter holder equipped with two slots and a 105mm accessory ring attached.

The filters are LEE's popular Big Stopper, which reduces camera exposure by a full 10 stops (so photographers can shoot with wider apertures when it's bright), and a landscape polariser for

removing unwanted glare from surfaces, as well as adding an additional layer of warm tone to images.

These are in addition to the 1.2 (four-stop) ND medium, 0.9 (three-stop) ND hard and 0.6 (two-stop) neutral-density medium graduated filters included in the pack.

The 100mm Deluxe filter kit retails at £605.58 (including VAT) – which works out to a saving of more than £80 on the individual cost of each filter and the holder. Visit [www.leefilters.com](http://www.leefilters.com)



LEE's 100mm Deluxe kit includes five filters and a holder





# Viewpoint Lars Rehm

Can Samsung make up the ground that was lost following the Galaxy Note 7 debacle?

For several device generations, Samsung's high-end smartphones have been considered to be the closest Android rivals to Apple's iPhone – not least because of the excellent image quality of their built-in cameras. However, towards the end of last year, the Korean manufacturer's success story was dealt a blow, when a series of fires caused by a design flaw in the device's battery caused a major PR crisis for the company. As a result, Samsung discontinued its then brand new Galaxy Note 7 flagship model.

This spring, there was a great deal of anticipation about the Galaxy S8 models, as it was assumed they would kickstart the Korean brand's comeback. In the run-up to the late-March launch, rumours looked very promising, especially from an imaging point of view. Several prototypes with a dual-cam set-up had been spotted, which meant one of two possibilities. Either, the S8 would feature an optical zoom feature, like the LG G6 or Apple's iPhone 7 Plus, or potentially use a secondary monochrome sensor to improve detail, noise levels and dynamic range of the main colour imager, like on the latest high-end models from Huawei.

Another rumour suggested the S8's image sensor would likely be capable of recording 1080p video at a whopping 1,000 frames per second. This would allow the recording of short clips of impressive super-slow-motion video, like we've seen on the new Sony Xperia XZs and XZ Premium devices. Those rumours generated great expectations among mobile photographers but eventually, rather disappointingly, did not materialise.

The new Galaxy S8 and S8+ smartphones come with an impressive, almost bezel-less screen that covers pretty much the entire front of the device. Samsung calls it 'infinity display'. However, in the camera department, there is unfortunately less innovation to show off. From a hardware point of view, the camera in the S8 generation is identical to its predecessor, which means that a 1/2.5in 12MP sensor with dual-pixel AF is combined with a fast f/1.7 aperture and optical image stabilisation.

Those components delivered very good results in the previous Galaxy S7 generation, but mobile technology is moving at an incredible pace. With many competitors now featuring dual-cam technology and/or other innovative imaging solutions, the new Samsungs look a little dated already. This, despite a new multi-frame software technology that should have a positive impact on image quality. In autumn, Samsung will likely launch the Note 7 successor. Hopefully, at this point the Korean powerhouse will flex its engineering muscles and wow us with some truly innovative smartphone camera technology. Strong competition in mobile imaging benefits manufacturers and mobile photographers alike.

**Lars Rehm** is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role as part of DPRReview's testing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit [www.larsrehm.com](http://www.larsrehm.com) or follow him on Twitter @larsrehm



The Galaxy S8: a let down for photographers?

**Do you have something you'd like to get off your chest?** Send us your thoughts in around 500 words to the address on page 22 and win a year's digital subscription to AP, worth £79.99

## In next week's issue

On sale Tuesday 2 May



© JAMES PATTERSON

## Shoot raw now

Use our hints to take control of your final image



### Sony FE 70-200mm f/2.8 GM OSS

The pricey but impressive addition to Sony's G Master lens series

### Get a grip

The all-new holder that keeps a tight hold on your filters

### Lightroom tips

Everything you need to know, from fixing noise and sharpening photos, to creating the highest quality images and prints

### Tickled pink

The winners of the Pink Lady Food Photographer of the Year award



# Inbox

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) and include your full postal address.  
Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road,  
Farnborough Business Park, Farnborough, Hants GU14 7BF

## LETTER OF THE WEEK

### Poetry and pictures

I have written a sonnet about working in the darkroom which I thought might appeal to your readers.

#### Light Sonnet in a Dark Room

Slip through a series of blackout curtains  
And down a passageway, narrow and tight,  
Into the dark, where life is still certain,  
To emerge in seductive amber light.  
Positive negatives unwind and mix.  
Enlarged and reduced shades of grey appear  
In sheets laid down in a chemical fix.  
Images are rung as if from thin air.  
A smiling young couple, the bride and groom.  
Ibiza, the ocean's soft setting sun.  
One birthday candle, a bright party room.  
Girl and white pony pose with rosette won.  
Flick a switch, shut the door to day to night.  
A moment in time now set write with light.

**Alicia Ince, Strathpeffer**

**Great work, Alicia. We've edited this for space reasons. Any other photo poets out there? – Geoff Harris, deputy editor**

**Win! SAMSUNG**  
The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. [www.samsung.com](http://www.samsung.com)



### High-end gear isn't everything

Like many photographers, I dream about exotic equipment: a Nikon D5 with a 24-70mm lens would be my ideal. I love my Nikon D7100 with its kit 18-105mm, and it produces great images – but could they be better?

The first thing to be aware of is that monitors usually ship with the brightness set unusually high (350 cdm2), when the recommended level for editing is between 80 and 120 cdm2.

So use a colorimeter to calibrate your screen. The acknowledged

god of these is the X-Rite i1Display Pro. Beware second-hand bargains as very early ones had gel filters that decay.

Purchase an iPad Mini with a retina screen, mainly to use as a monitor with the camera actually



**According to Robin, only a good monitor separates these two...**

while shooting. I first loaded some of my old photos on to it. To say the images blew me away is an understatement. The flat images from my computer vanished, to be replaced with ones where I could see the tiniest fleck of paint peeling off a door. The possibilities of editing on an Apple monitor mean I am saving like mad for one.

I now realise my Nikon D7100 is actually a fantastic camera and my images were being failed once taken out of the camera. The point is, you are probably taking much better pictures with a low-end model and kit lens than you think.

Sure, the D5 is great for the pro but I now know that I am not that far off, image-quality wise. I still want one, though.

**Robin Lloyd, Shropshire**

### The raw facts?

I have just read Martin Farrer's letter (*Inbox* AP 15 April) regarding Camera Raw. Some time ago, during a lecture at my camera club, the speaker made reference to its development.

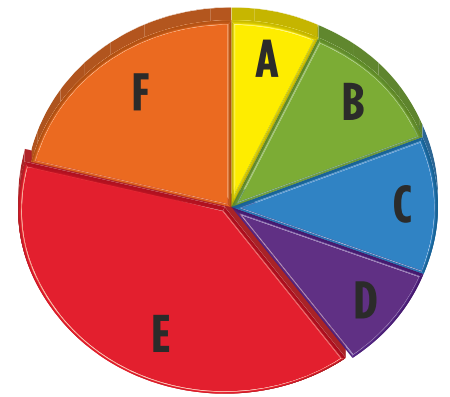
I changed from film to digital photography in 2005, and used a converter called Raw Shooter Essentials. The above-mentioned speaker referred to this program.

At the time, Adobe was developing Lightroom and bought the company that made Raw Shooter Essentials, presumably to acquire the program. Adobe offered a deal to Raw Shooter users when it launched Lightroom 1. Its raw file converter was very similar. Adobe produced Camera Raw as a plug-in for its version of Photoshop.

As an Adobe Cloud subscriber, I find the Lightroom and Photoshop converters virtually the same, so there is little if any advantage in one over the other until it comes to advanced manipulation.

This is the story the speaker told, and I thought it was interesting.

**R King, Lymington**



### In AP 15 April we asked...

Which photography magazines do you read?

### You answered...

<b>A</b> Digital Camera	<b>7%</b>
<b>B</b> Practical Photography	<b>12%</b>
<b>C</b> Outdoor Photography	<b>12%</b>
<b>D</b> B+W Photography	<b>9%</b>
<b>E</b> Only AP	<b>39%</b>
<b>F</b> Other	<b>21%</b>

### What you said

'I voted 'Only AP' for two reasons: my funds are finite, and unlike much of the competition, it's not full of Photoshopped HDR images that look like a bad Salvador Dali painting.'

'I voted "Other" but I mainly read AP. I buy most issues but not all. If a special issue doesn't have enough content to interest me, I don't buy it. I occasionally buy other magazines on the same basis.'

'AP is always my first port of call, but some of the other magazines sometimes have useful articles that make them worth buying.'

'I subscribe to AP (who wouldn't?), but also regularly buy *Digital Camera* and occasionally others if there's something of particular interest.'

'There's no option to put "More than one". So I've put B+W because it's far and away the most interesting of the monthly magazines.'

**Join the debate on the AP forum**

### This week we ask...

Have you ever backed a crowdfunding campaign, such as NOPO pinhole cameras, The Impossible Project or Remembering Rhinos?

Vote online [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



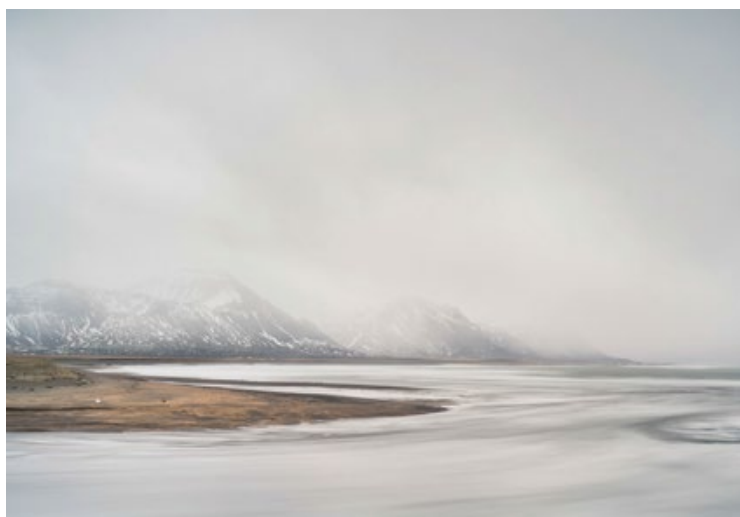
# My life in cameras

Photographer Lizzie Shepherd looks back at the cameras that have shaped her life and photographic career

## Lizzie Shepherd



Lizzie Shepherd is a professional photographer based in North Yorkshire who specialises in landscape, nature and travel photography. She runs small group workshops, offers one-to-one tuition and also provides commercial photography services to a number of clients. She loves nothing more than shooting the scenery in the Dales, Moors and the Yorkshire coast, as well as in some of the lesser-known areas. Visit [www.lizzieshepherd.com](http://www.lizzieshepherd.com).



© LIZZIE SHEPHERD

This was taken in the Snaefellsnes peninsula in Iceland

### 1984 Olympus OM10

My first experience with an SLR was when I borrowed my parents' OM10 to use at Edinburgh University. I used to photograph student theatre productions with black & white film, developing and printing them myself, and producing prints for the cast. Back then, my subjects were typically human rather than landscapes.



### 1986 Nikon F-301

A hugely exciting purchase – the first SLR I bought, complete with automatic load/wind. A professional wedding photographer in our village owned one and I was won over by what seemed to me the ultimate high-tech camera. I continued to photograph people and plays, but this camera also accompanied me on my travels during the summer holidays, with a move to colour as well as the odd landscape creeping in.



### 2004 Pentax 645NII

By now I had discovered the joys of Lee Filters and Fujifilm Velvia 35mm transparency film. Now much more serious about landscape photography, with portraits having fallen by the wayside, I felt ready to take the step up to medium format. My heart said Hasselblad, my mind and wallet opted for Pentax – a fabulous camera to use with some good value and optically superb lenses.



### 2012 Nikon D800E

Like many, it was the Canon EOS 5D that lured me away from film. However, I believe it was my move to the Nikon with its amazing Sony sensor that really defined the way I enjoy capturing light and the style in which I process my photographs. The megapixels were a bonus, but it was the dynamic range, depth and tonality of the files that really won me over.



### 2016 Sony Alpha 7R II

After several years of working with both the Nikon and my smaller Fujifilm system, I found the related muscle memory problems of switching between the two increasingly frustrating. Loath to forgo that wonderful Sony sensor, the Alpha 7R II struck me as the best of both worlds. It's as if it was made for my hands and I love the diminutive and optically excellent prime lenses that go with it.





# INTRODUCING AEOS

## THE ULTRA THIN LOCATION LED LIGHT



## YOUR LIGHT | YOUR WAY



DESIGNED FOR PORTRAIT / LOCATION PHOTO & VIDEO • BI-COLOUR (6300-3150K), FLICKER FREE OUTPUT  
ULTRA-THIN, LIGHTWEIGHT DESIGN (<1.5KG) • HIGH SPEED SYNC FLASH (HSS), NO RECYCLE TIME  
INTEGRATED ALUMINIUM HANDLES & PRO BALL HEAD • ACCUCOLOUR™ FOR BEST IN CLASS CRI>96, TLCI 91

**MSRP £899.99 inc.VAT**

Available from:

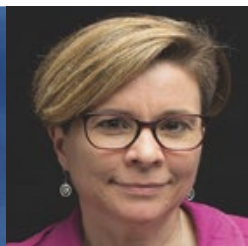
+44 (0)1753 422 750

**WWW.ROTOLIGHT.COM**

MADE AT PINEWOOD STUDIOS, UK

sales@rotolight.com





## Angela Nicholson

Photographer and journalist Angela Nicholson reviewed cameras for *Amateur Photographer* and was our technical editor. She's tested everything from compacts to medium-format cameras. She's also witnessed the evolution of mirrorless system cameras first-hand. [www.angelanicholson.com](http://www.angelanicholson.com)



### 3 They lack control for video

The trend for shooting video on smaller/stills cameras might have started with SLRs such as the Canon EOS 5D Mark II but compact system cameras such as the Sony A7S, A7S II, and Panasonic GH4 and GH5 have really raised the game. In addition

to features such as focus peaking, zebra display and Time Code, they also offer gamma control to extend dynamic range, and gamma display assist so you can see how video could appear after a contrast curve is applied. Many CSCs also offer control over audio, and have both headphone and mic ports so you can record higher quality sound.

### 4 They have low pixel counts

Just like compact cameras and DSLRs, there are mirrorless cameras with a wide range of pixel counts. There is nothing about their design that means they must have a lower pixel count. With 42.4 million pixels on its full-frame sensor, the Sony A7R II has the highest resolution of any full-frame mirrorless camera but the medium-format Hasselblad X1D and Fujifilm GFX 50S have 51.4 million.







## 2 They are aimed at beginners

There are mirrorless system cameras that are suitable for use by a wide range of photographers, including professionals. Thanks to its small size and detail resolution, the Sony A7R II, for example, has proved popular with landscape and fashion photographers, while many street, portrait and lifestyle photographers love the Fuji X-T2. The Olympus OM-D E-M1 is also popular.

# 30 mirrorless myths busted

**Angela Nicholson** takes a look at the most common myths surrounding mirrorless cameras – and lays them to rest

## 1 They have small sensors

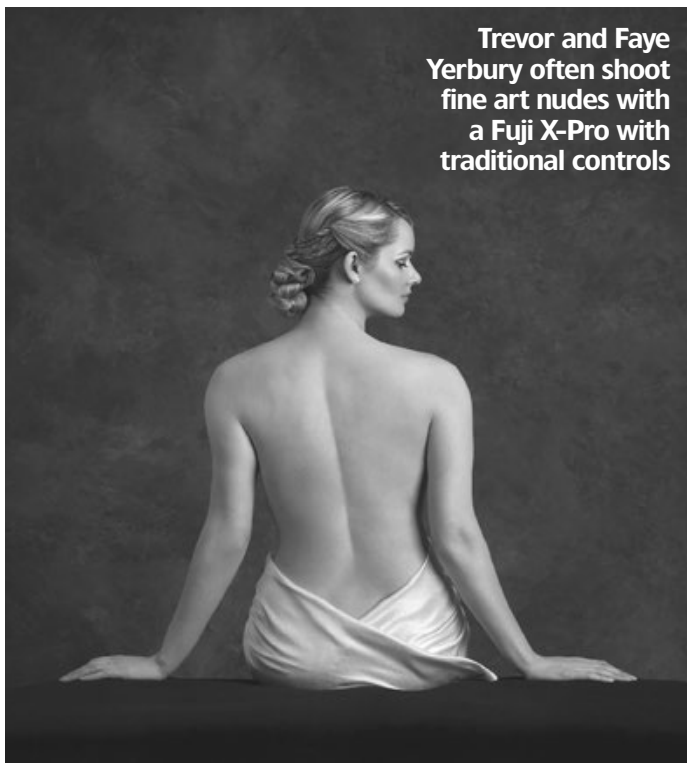
Although there have been a few smaller-format mirrorless cameras such as the tiny Pentax Q series and the Nikon 1 range, the majority of mirrorless cameras use the same Four Thirds, APS-C and full-frame-sized sensors as are found in most DSLRs. What's more, the recently launched Hasselblad X1D and Fujifilm GFX 50S use the same 43.8x32.9mm sensor as the Pentax 645Z, which means they're medium-format mirrorless cameras.



## 5 They are only made by electronics companies

While electronics giant Panasonic was the first to introduce a mirrorless camera, it was quickly followed by its development partner, Olympus. It's fair to say that Canon and Nikon have been slow to embrace mirrorless technology but they both have a compact camera system line-up and, particularly in the case of Canon, they share much of the technology found in the manufacturers' SLR cameras.

© STEVE GOSLING



Trevor and Faye Yerbury often shoot fine art nudes with a Fuji X-Pro with traditional controls

© TREVOR AND FAYE YERBURY

## 6 They lack manual control

Not only do compact system cameras give you full manual control over exposure but there are some, like the Fuji X-T2 and X-Pro2, that give you it with traditional controls in the guise of a shutter speed dial and lens aperture ring. If you prefer, it's also possible to shoot in aperture or shutter priority mode with a CSC, with many having a mode dial to allow you to select your preferred shooting option.



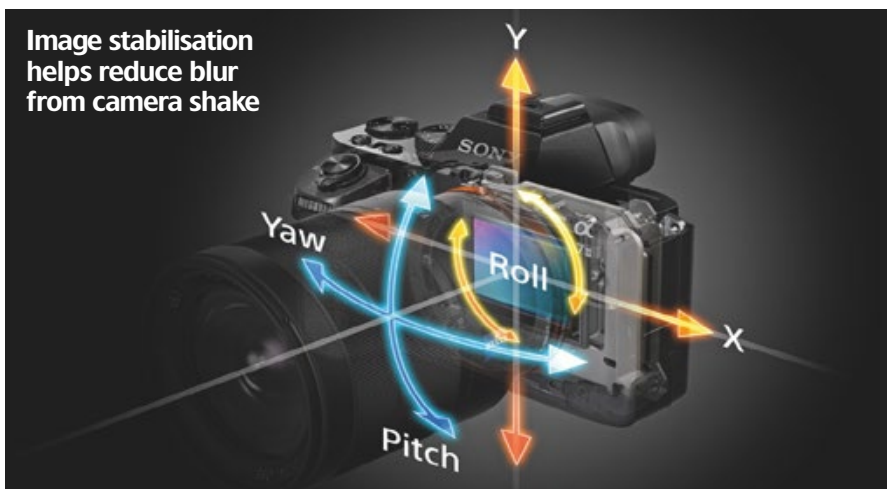
## 7 They are less streamlined than DSLRs

It took some time for digital technology and then video capability to 'bed-in' to the SLR design. Initially, they were essentially film cameras that had a sensor and a few extra buttons and electronics.

Mirrorless system cameras, on the other hand, were designed from the ground up, drawing on experience from digital SLRs and compact cameras. It gave camera designers and engineers the opportunity to rethink a few things and come up with new solutions to old problems.

In-body image stabilisation, for example, helps reduce blur from camera shake and in some cases can now work in tandem with optical stabilisation to extend the safe handholding shutter speed to incredible lengths. Novel

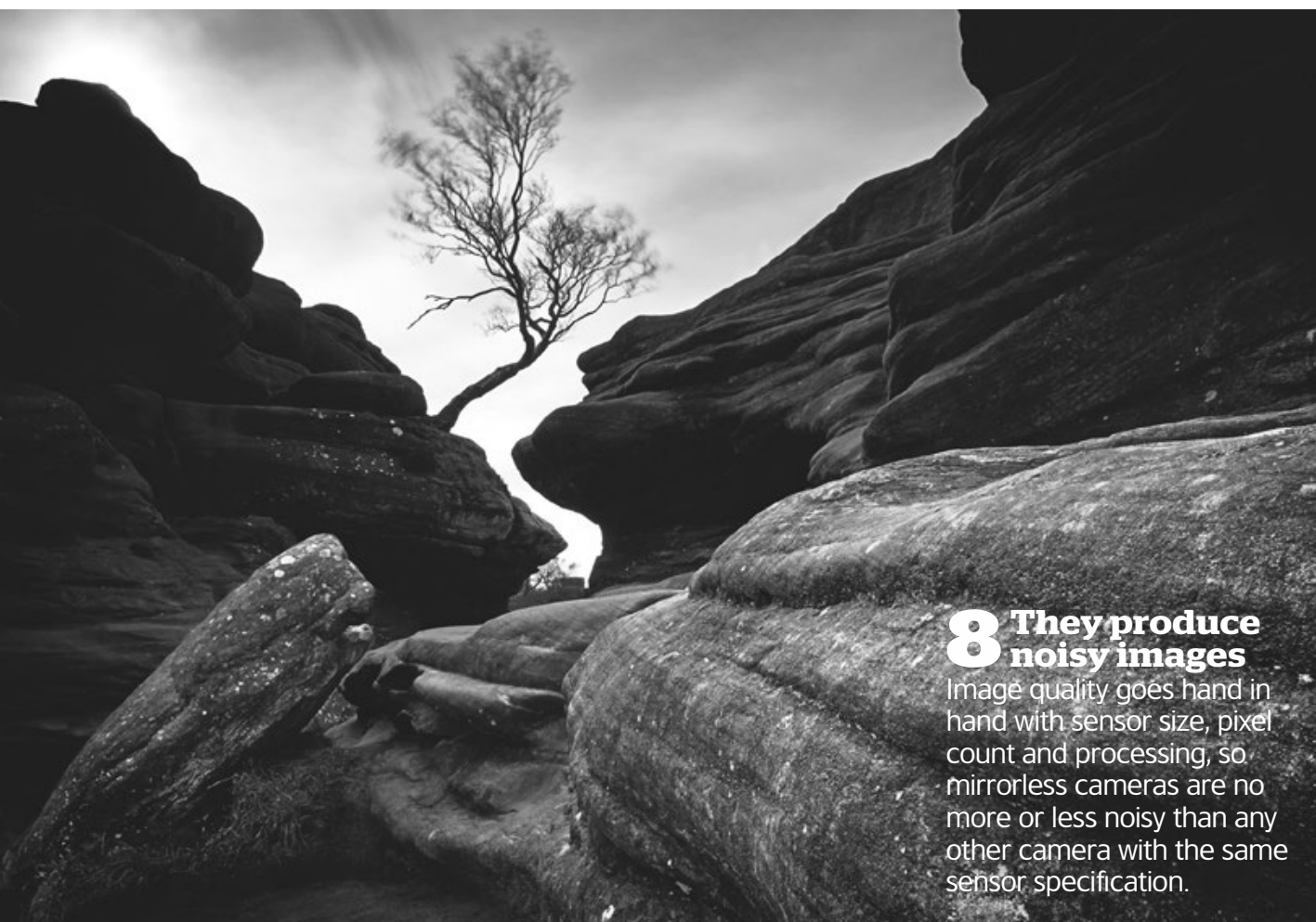
Image stabilisation helps reduce blur from camera shake



features such as Olympus's Live Time and Live Composite mode, which allow you to see an image build up on the screen of the camera to aid long exposure shooting, and electronic viewfinders that let you see the impact of colour and exposure settings before you take the shot, also make the photographer's job much easier,

allowing them to concentrate on the most important aspect of photography – composition.

The years spent developing and streamlining the control of SLRs has not been wasted on compact system cameras, though, as much of what has been learned has been carried into the mirrorless models we see today.



## 8 They produce noisy images

Image quality goes hand in hand with sensor size, pixel count and processing, so mirrorless cameras are no more or less noisy than any other camera with the same sensor specification.

## 9 They don't have a professional-level feel

Some people still think that a high-end camera should be big and heavy but it's the density that really gives the high-quality feel. Walk into a camera shop and ask to take a look at and hold the Fuji X-T2 or X-Pro2 and you'll see what I mean. High-end cameras tend to be made from metal which gives them a good, solid feeling. The buttons and dials are also well made and responsive, while the grip is shaped to fit nicely in your hand and has a texture that gives purchase.



A high-end mirrorless feels as good as any quality SLR

## 10 The viewfinder image is poor

It's true that the first electronic viewfinders were pretty terrible affairs, displaying a noisy image and little detail. Their colour and contrast were also not a great match for the captured image. Happily, that has all changed and the viewfinders in modern compact system cameras are generally very good. They also bring some significant advantages over optical viewfinders, such as the ability to see how the image will actually be captured, taking into account the exposure and white balance settings, and offering a magnified view to help with manual focusing.

## 11 They suffer viewfinder lag

Older electronic viewfinders had a comparatively low refresh rate, which meant that when you attempted to pan with a moving subject, you saw what the scene looked like before you moved the camera. As a result, you had to guess what the camera was actually seeing. This issue has been addressed now and it's possible to track a subject and select the perfect moment to take the shot.







## 12 They have viewfinder blackout

There was a time when electronic viewfinders blacked out or froze between shots, making shooting moving subjects problematic – not to say impossible in some instances. Thankfully more powerful processing engines and viewfinder development means this isn't usually an issue with modern mirrorless cameras.



© TRACY CALDER

## 13 They have poor AF systems

Mirrorless camera manufacturers have put in a lot of work over the years to improve their autofocus systems. Some have stuck with contrast detection and refined their offerings, while others have put phase detection points on their imaging sensors. The result is that over the years the AF systems have become much better and they can get the subject sharp, quickly.

## 14 They lack the customisation options of DSLRs

Mirrorless cameras are every bit as customisable as DSLRs and many of them feature touchscreens that add additional virtual buttons or controls for even more customisation. Most have function menus in addition to their main menus that give you quicker access to key features, and some allow you to select the features you want to appear in them.



## 15 Their lens range is very limited

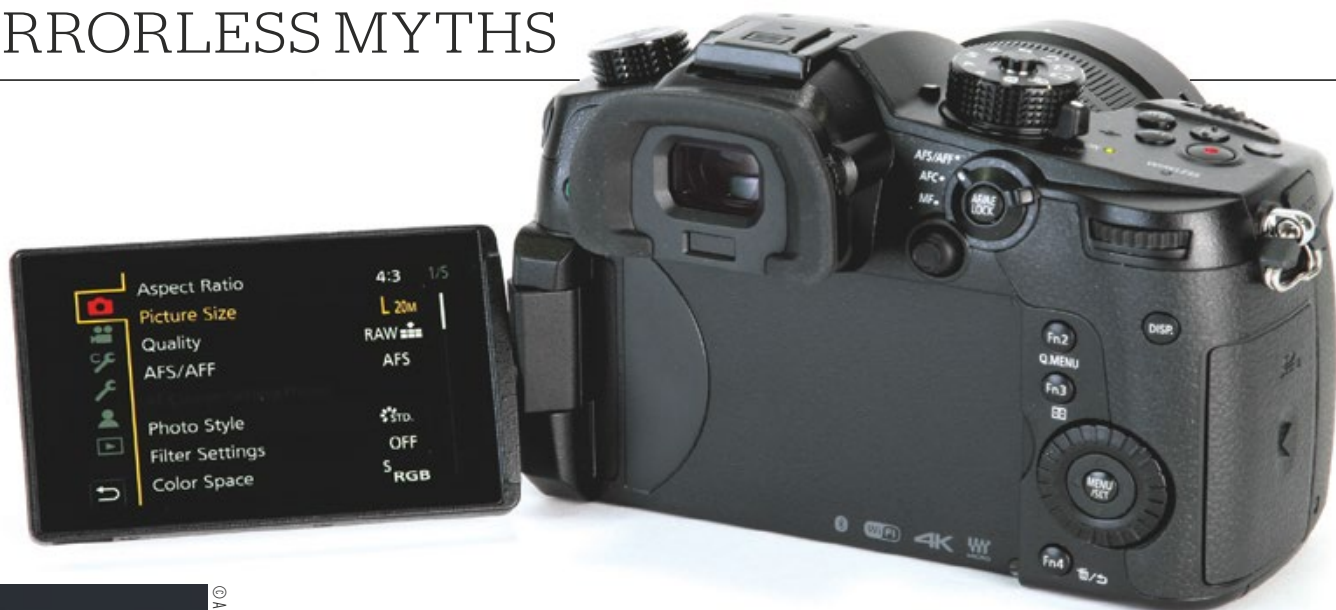
Whenever a new mount or camera type comes along, there's always going to be a period of time during which the lens range is fairly limited but as time goes on, more optics become available. Olympus and Panasonic have an advantage over the other manufacturers as they both use the same Micro Four Thirds mount, but Fuji and Sony have also been hard at work. As a result, while there's not a huge back catalogue of legacy optics, there's a good number available for most mirrorless cameras. And let's not forget the numerous adapters that are available that allow you to use non-native lenses.



# Technique MIRRORLESS MYTHS

## 16 They can't shoot sport and action

Laggy viewfinders that were prone to freezing and slow continuous autofocus systems meant it was hard to shoot sport or action with a mirrorless camera. Now that these issues have been resolved, it is possible to shoot moving subjects. Models such as the Fuji X-T2, Fuji X-T20, Olympus OM-D E-M1 Mark II, Panasonic GH5, Sony A6300 and A6500 particularly impress in this area.



## 17 They lack exterior controls and rely too much on their menu system

Cameras that are aimed at novice photographers tend to have fewer buttons and dials. It reduces unnecessary clutter and makes the cameras look less intimidating. Experienced photographers, however, often want quick access to a wider range of features than novices, and hence they prefer to have more buttons

and dials. There are mirrorless cameras that cover both ends of the spectrum with advanced models like the Fuji X-T2, Olympus OM-D E-M1 Mark II, Panasonic GH5 and Sony A7-series having a large collection of physical controls across their surface.

It's also worth noting that the OM-D E-M1 Mark II and GH5 have touchscreens. The touch control doesn't take the place of any buttons or dials but complements it, giving you another way to control the camera.

## 18 They aren't that much smaller than SLRs

If you compare the dimensions of a mirrorless camera with those of a comparable SLR, the figures don't always seem vastly different. But when you put the two cameras side-by-side, the mirrorless model usually looks considerably smaller. The full-frame Sony A7-series cameras are particularly compact for their sensor size.

## 19 They have a poor battery life

Because compact system cameras are in full-time Live View mode, the sensor is operating the whole time, sending the image signal to the screen or viewfinder. These are also electronic devices that draw current and drain the battery. This is something that camera manufacturers have recognised and, as well as supplying more powerful batteries, there are often economy modes that can extend battery life.

## 20 They can't focus in low light

Low-light focusing capability is something that mirrorless camera manufacturers have been working on. An entry-level CSC that relies on contrast-detection focusing is still likely to struggle a little so that you'll spot some backwards and forwards adjustment, but high-end models, especially those with hybrid focusing systems, cope much better.



Film simulation modes can be extremely effective



## 21 They're gimmicky

Camera makers are always trying to find new ways to make their products attractive and this can lead to technology that helps us take better images. I could happily live without Child mode (1 and 2), Pet mode and Food mode (I'm looking at you, Panasonic), but I'm a fan of things like Fuji's Film Simulation modes, Panasonic's 6K Photo and Olympus's Live Composite mode which help us take more attractive images easily.

## 22 They can't shoot wideangle images

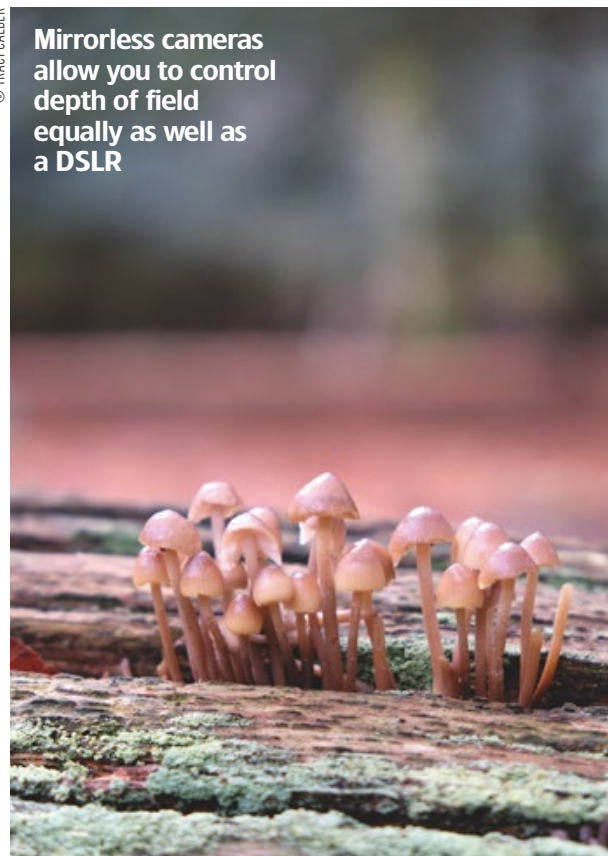
When DSLRs first became affordable, one of the issues new users experienced was that their existing lenses bought for film cameras were subject to focal length magnification because of the smaller sensor. It took a while for manufacturers to bring out optics that would enable wideangle shooting. APS-C-format compact system cameras have the same focal-length-magnification issue but manufacturers have brought out compatible wideangle lenses.

## 23 They are expensive

Look at the advertising pages of this issue and I'm sure you'll find a compact system camera and lens for under £300. At the other end of the scale, the Sony A7R II retails for a shade under £2,500 without a lens. Browse the listings for a DSLR and you might find a Canon 1300D for £289 body only or £349 with a lens, and a Nikon D3300 kit for £339, while a Nikon D5 body will be over £5,000, and a Canon 5D Mark IV nearly £3,500. Modern cameras aren't cheap but mirrorless cameras are no more expensive than their DSLR counterparts.

© TRACY CALDER

Mirrorless cameras allow you to control depth of field equally as well as a DSLR



## 24 Mirrorless cameras don't need a tripod

Mirrorless cameras are smaller and lighter than a DSLR, making them more attractive to carry on long journeys. Adding a tripod spoils the concept a little, and some CSCs have impressive image stabilisation, but there comes a time when you need a tripod. If you're shooting in very low light and you want to keep sensitivity low and have plenty of depth of field, you need a tripod. Same goes for long exposures during the day when you're using an ND filter. A tripod is also advisable for very close macro work to ensure that you get the focus exactly where you want it.

## 25 They can't restrict depth of field

This myth goes hand in hand with the misconception that all mirrorless cameras have small sensors. You have just as much control over depth of field with a mirrorless camera as you do with an SLR with the same sensor size and a comparable lens.







Pros use the best tools for the job – and sometimes that means a mirrorless camera such as the Fuji X-Pro2

## 26 The pros don't use them

Professional photographers tend to use the tools that do the job that needs doing. If they can use a small, light camera they will. Similarly, if they need to use a medium-format camera, they will, and these days that can mean using a mirrorless camera with an electronic viewfinder and a touchscreen.

Pros don't want to make their lives complicated – they want to keep things simple and take great images. For this reason, while there are some who'll spend hours processing raw files, there are others who do most of the work in-camera, even making use of filter effects.

Having an electronic viewfinder enables them to see the impact of the filter effect before they take the shot, so they know they're getting what they want.

© TREVOR AND FINE TEBBURY

## 27 They can't shoot raw image files

Yes they can. Compact system cameras have raw and JPEG file options, just like DSLRs do. That said, some Fuji and Olympus photographers like the results that they get from the Film Simulation (Fuji) and Art Filter (Olympus) modes so much that they rely on the JPEGs. Why not experiment and see if you agree with them.



## 28 They are small and fiddly

Granted, there are some small models but there are others that give your hands some room. It's worth trying a variety, because you may find a control arrangement that you like. Most traditionalists love the old-school exposure controls of the Fuji X-T2, X-T20 and X-Pro2, for example.

## 29 They're not suitable for shooting weddings

Why not? They have the same sensor size and resolution as an SLR, the image quality is the same and the autofocus is snappy. There are plenty of professional wedding photographers who use mirrorless cameras. They like the lower weight, the image quality and the electronic viewfinder that lets them know they have the exposure right before they even take the shot. No more worrying about the bride's dress.

Times have changed and people are now taking mirrorless cameras a lot more seriously



## 30 People won't take you seriously

If you turn up to an important shoot with an entry-level model, possibly not, but the number of controls on top-end mirrorless cameras should keep most people quiet. If they don't, the results should.



# Trade <sup>in</sup> to trade <sup>up</sup>



Take a look at what we can part-exchange

---



Cameras



Lenses



Accessories



Lighting



Computing



Video

Visit **[wexphotographic.com/trade-up](http://wexphotographic.com/trade-up)** to submit a quote or  
call us on **01603 481836** Monday-Friday 8.30am-6pm





# Close to the edge

Photography has an increasingly important role to play in conservation, but it's hard to translate a desire for change into reality.

**Tracy Calder** talks to **Keith Wilson**, the editor of two books genuinely making a difference

It seems fitting that a project such as *Remembering Elephants* should arise from a conversation between two people at the Royal Geographical Society headquarters in London. The Society has long been associated with big ideas and adventurous souls including Sir Ernest Shackleton, Captain Robert Falcon Scott and Sir Edmund Hillary. On this occasion those gathered were at the RGS to support wildlife photographer David Lloyd as he launched his new book *As Long As There Are Animals* in October 2014.

Partway through the event, photographer Margot Raggett got chatting to Keith Wilson, founder and former editor of *Wild Planet Photo Magazine*. Before long she was telling him about her plan to produce 'the most beautiful book about elephants ever made'. 'Margot had a clear idea of what she wanted,' explains Keith. 'Her idea was to get wildlife photographers to donate an





## ‘Keith’s eyes light up when he describes the images of a white rhino giving birth in the wild’

image, put them in a book, sell the book, and give the money to charities working to protect elephants and fight ivory poaching.’ Like all of the best ideas, it was a simple one, but she needed someone to help her source the images, persuade photographers to take part, and ensure the finished article was the very best it could be.

‘Margot had never produced a book before,’ says Keith. ‘She wanted high-quality printing and high production values, and she asked if I could help.’ Of course, he said yes.

Between them, the pair approached more than 50 established photographers. ‘Some sent in a selection of pictures; others sent one and kind of suggested, “there it is, take it or leave it” – the

higher up the pecking order you went the more this happened,’ laughs Keith. The final line-up included Art Wolfe, Frans Lanting, Jonathan & Angela Scott, and Greg du Toit. ‘In the end we had eight overall winners of the Wildlife Photographer of the Year competition involved,’ he recalls. But these award-winning professionals were not the only ones to appear in the book; there was a twist in the tale. Margot and Keith launched a competition inviting members of the public to send in their images of elephants in the wild – the prize was a chance to appear in the publication.

### **Making the cut**

The competition attracted more than 1,000 entries, and was judged by Keith, Margot, Greg du Toit and David Lloyd. The team could only choose 10 for the book, but the final product contained pictures from 65 photographers. Working with images from so many different

sources proved to be a challenge. ‘A large part of my role was to somehow construct a visual narrative out of all these different pictures,’ recalls Keith. ‘I had to produce a book that had a cohesive story, but with so many different styles and formats it was unlike anything I had done before.’

Luckily Keith was gifted the perfect opener in the form of Daryl Balfour’s pictures of an elephant giving birth. In this instance the team was prepared to break the self-imposed ‘one image per photographer’ rule and included six of Daryl’s photographs. The book ends with the tragic loss of Satao, one of Kenya’s most beloved elephants, killed by poachers for his magnificent tusks. ‘Very few elephants die naturally now,’ says Keith. ‘The poachers tend to get to them first.’

According to Keith, the plight of elephants in the wild is as grim as ever. ‘The last great – for want of a better word – poaching

**Five Southern White rhinos silhouetted against a blood red sky, South Africa**





## ‘We are not talking about extinction in our children’s lifetimes; we are talking about it in our own’

➤ crisis was in the 1980s, and was followed by an ivory ban in most countries in Africa,’ he reveals. ‘Back then there were more than a million elephants in Africa, and now there are probably less than 400,000.’ With the rate of poaching exceeding the birth rate, the population is in serious decline. ‘We’re seeing about one elephant being poached every 15 minutes,’ says Keith. ‘We’re not talking about extinction in our children’s lifetimes; we’re talking about it in our own – in the foreseeable future.’

Part of the problem lies in enforcing the laws designed to protect these animals. There are parks that are ‘protected’ by legislation, but if this is not enforced on the ground (in the form of rangers etc) then this label is meaningless. Such places are known as ‘paper parks’.

### Kickstarting the campaign

On the plus side, projects such as *Remembering Elephants* raise awareness, and encourage people to play a part in forcing change.

Converting awareness into action is a big leap, however, so the team decided to make it easy for as many people to contribute as possible. They launched a Kickstarter campaign to cover the cost of publishing the book. The target was £20,000, but the total raised so far stands at more than £130,000. ‘We reached our target in less than 24 hours,’ enthuses Keith. So having raised enough money to create a book that would meet Margot’s exacting standards, the pair forged ahead with their idea. With their costs more than covered they were able to donate 100% of book sales to projects of their choosing managed by the Born Free Foundation.

The project was a great success and created such momentum that Keith and Margot were keen to repeat the exercise with another animal in plight – the rhino. Again, the Kickstarter campaign proved extremely fruitful, and by the time it finished in March this year more than £100,000 had been pledged. ‘We can print more books this time,’ smiles Keith. (The team also plans to reprint *Remembering Elephants*,

© MARGOT RAGGETT/REMEMBERING RHINOS



© WILL BURRARD-LUCAS/REMEMBERING ELEPHANTS







© STEVE WINTER/REMEMBERING RHINOS

**Above: Southern White rhino photographed at night, South Africa**

**Left: Remembering Rhinos founder Margot Raggett and actor Dan Richardson, a Born Free ambassador, sit with Sudan, the world's last male Northern rhino**

**Below left: A rare forest elephant bathing in a river, Republic of Congo**



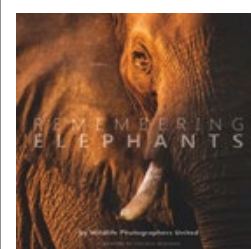
which completely sold out just before Christmas last year.)

Sadly the plight of the rhinoceros is even more serious than that of the elephant, as Keith reveals. 'The book opens with a picture of a sub-species of white rhino called the Northern white rhino – there are only three left, and they are under armed guard in Kenya. These animals are beyond breeding age, so they will probably be extinct in a few years. We wanted to show people what extinction really looks like – that you can sit down with this massive prehistoric creature and realise it's the last one.'

### **Solitary species**

In order to drum home the message, Keith and Margot decided not to focus solely on African rhinos (of which there are two species: black and white), but to include the three Asian species (greater one-horned, Sumatran and Javan) as well.

Thanks to conservation efforts, the first of these animals has been enjoying something of a comeback, with numbers increasing from



*Remembering Rhinos* will be available in October. Visit [www.rememberingrhinos.com](http://www.rememberingrhinos.com). *Remembering Elephants* sold out just before Christmas, but there are plans to reprint it. Visit [www.rememberingelephants.com](http://www.rememberingelephants.com).

600 in the 1970s to 3,500 in mid-2015. But it's a different story for its cousins. There are thought to be less than 100 Sumatran rhinos left and less than 60 Javan. 'They are in a precarious situation,' warns Keith. 'The issue of extinction is staring us straight in the face.'

Finding photographers with pictures of these critically endangered animals has not always been easy. 'Sumatran rhinos are probably the hardest to photograph because they are very solitary,' explains Keith. 'They are just trying to survive in jungle that is being cleared for palm oil plantation.'

### **Groundbreaking images**

Once again, the list of people contributing to the book is impressive and includes Mark Carwardine, Britta Jaschinski (who has been photographing the illegal wildlife trade for more than 20 years), and Steve Winter. Keith's eyes light up when he tells me he recently received some images of a white rhino giving birth in the wild. 'The photographer sent them over as she was witnessing the event,' he grins. 'No other photographers have got that, so we are thrilled.'

The competition to win one of 10 places in *Remembering Rhinos* has recently closed, and Keith is anticipating some pleasant surprises once the judging begins. 'Last time, one of the competition winners went on to train as a ranger,' he explains. Her name is Denise Eriksson, and it's her shot of a rhino that will grace the cover of the latest book. The publication will be released in October and accompanied by an exhibition at La Galleria in London. 'This is a real example of photography helping conservation,' says Keith, 'and, who knows, there may be more to come. So long as it keeps delivering, we will keep doing this.'





# Grays of Westminster®

Exclusively... **Nikon**



Nikon Df

## UNMISTAKABLY **Nikon**

### THE WIDEST RANGE OF SECOND-HAND **Nikon**

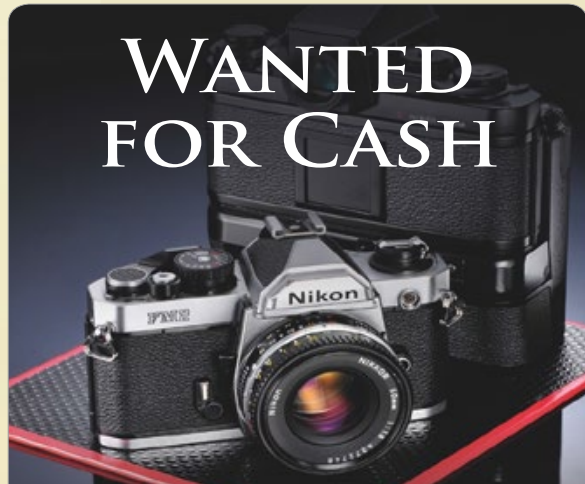


Digital and film bodies, manual and autofocus lenses, speedlights, close-up equipment and thousands of Nikon accessories all under one roof.

For more information contact

☎ 020-7828 4925

### WANTED FOR CASH



We are always seeking mint or near-mint examples of Nikon FM3A, FM2 & F3HP cameras and manual focus Nikkor lenses

Please telephone

☎ 020-7828 4925  
for our offer today

#### NIKON DIGITAL CAMERAS

Nikon D5 DSLR body.....	£5,085.00
Nikon D810A (Astrophotography) DSLR body.....	£2,890.00
Nikon D810 DSLR body.....	£2,390.00
Nikon D810 + MB-D12 Grip Kit.....	£2,699.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D810 + AF-S 24-70mm f/2.8E VR.....	£4,175.00
Nikon D810 + AF-S 14-24mm & 24-70mm f/2.8E VR Kit	£5,590.00
Nikon MB-D12 Grip for D810.....	£299.00
Nikon D750 DSLR body.....	£1,590.00
Nikon D750 + MB-D16 grip Kit.....	£1,839.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,045.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,270.00
Nikon D610 DSLR body.....	£1,289.00
Nikon D610 + MB-D14 Grip Kit.....	£1,349.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor	£1,669.00
MB-D14 Grip for D610.....	£209.00
Nikon D500 DSLR body.....	£1,670.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,470.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7200 DSLR body.....	£829.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£999.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,045.00
Nikon D7100 DSLR body.....	£689.00
Nikon D7100 + MB-D15 Grip Kit.....	£869.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit	£875.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit....	£1,095.00
Nikon D5600 SLR body.....	£649.00
Nikon D5600 + AF-P 18-55mm f/3.5-5.6G VR DX Kit....	£699.00
Nikon D5600 + AF-S 18-140mm f/3.5-5.6G VR DX ED Kit	£875.00
Nikon D5300 DSLR body.....	£419.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit....	£495.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit..	£665.00
Nikon D3400 DSLR body.....	£349.00
Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit....	£439.00
Nikon D3300 DSLR body.....	£279.00
Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit....	£349.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,249.00
Nikon Df DSLR body, chrome or black finish.....	£1,995.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition	£5,000.00

#### NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£795.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£695.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£345.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 10mm f/2.8.....	£179.00
1 Nikkor 18.5mm f/1.8.....	£145.00
1 Nikkor 32mm f/1.2.....	£599.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£529.00
Nikon SB-N7 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

#### AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£569.00
AF-S 35mm f/1.8G DX.....	£165.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£709.00
AF-S 12-24mm f/4G IF-ED DX.....	£939.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£839.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£539.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,275.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£445.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£595.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£839.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£575.00
AF-S 55-200mm f/4.5-6.3G DX ED VR II.....	£219.00
AF-S 55-300mm f/4.5-5.6G DX VR.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED VR DX.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED DX.....	£245.00

#### AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,270.00
16mm f/2.8D AF Fisheye.....	£649.00
20mm f/2.8D AF.....	£479.00
24mm f/2.8D AF.....	£379.00
28mm f/2.8D AF.....	£249.00
35mm f/2D AF.....	£265.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£249.00
105mm f/2D AF-DC.....	£859.00
135mm f/2D AF-DC.....	£1,075.00
180mm f2.8D AF IF-ED.....	£729.00

#### AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£635.00
AF-S 24mm f/1.8G.....	£599.00
AF-S 24mm f/1.4G ED.....	£1,775.00
AF-S 28mm f/1.8G.....	£529.00
AF-S 35mm f/1.4G.....	£1,489.00
AF-S 35mm f/1.8G ED.....	£419.00
AF-S 50mm f/1.4G IF.....	£369.00
AF-S 50mm f/1.8G.....	£179.00
AF-S 58mm f/1.4G.....	£1,339.00
AF-S 85mm f/1.8G.....	£419.00
AF-S 85mm f/1.4G.....	£1,325.00
AF-S 105mm f/1.4E ED.....	£1,775.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,525.00
AF-S 16-35mm f/4G ED VR.....	£989.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,490.00
AF-S 18-35mm f/3.5-4.5G.....	£589.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,449.00
AF-S 24-70mm f/2.8E ED VR.....	£1,835.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£419.00
AF-S 24-120mm f/4G ED VR II.....	£919.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£769.00
AF-S 70-200mm f/2.8E FL ED VR.....	£2,540.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,890.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,139.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£489.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£2,069.00
AF-S 200-400mm f/4G VR IF-ED.....	£5,790.00
AF-S 200-500mm f/5.6E VR ED.....	£1,135.00
AF-S 200mm f/2G VR II IF-ED.....	£4,690.00
AF-S 300mm f/4E PF ED VR.....	£1,439.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,689.00
AF-S 400mm f/2.8E VR FL ED.....	£9,890.00
AF-S 500mm f/4E FL ED VR.....	£7,990.00
AF-S 600mm f/4E FL ED VR.....	£9,635.00
AF-S 800mm f/5.6E VR FL ED (inc. TC-800-1.25E ED teleconverter)	£14,390.00
TC-14E III 1.4x teleconverter.....	£415.00
TC-17E II 1.7x teleconverter.....	£335.00
TC-20E III 2x teleconverter.....	£385.00

#### AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£229.00
60mm f/2.8D Micro.....	£399.00
AF-S 60mm f/2.8G ED Micro.....	£485.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£429.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£729.00
200mm f/4D AF Micro IF-ED.....	£1,239.00

#### NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£459.00
SB-700 Speedlight.....	£229.00
SB-500 Speedlight.....	£179.00
SB-300 Speedlight.....	£109.00
SB-R1C1 Close-Up Commander Kit.....	£569.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£319.00
SB-R200 Wireless Remote Speedlight.....	£139.00

#### MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£855.00

#### SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

19mm f/4E (Tilt/Shift-Perspective Control) ED Nikkor...	£2,990.00
24mm f/3.5D PC-E ED Nikkor.....	£1,525.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,440.00
85mm f/2.8D ED PC-E Nikkor.....	£1,290.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925





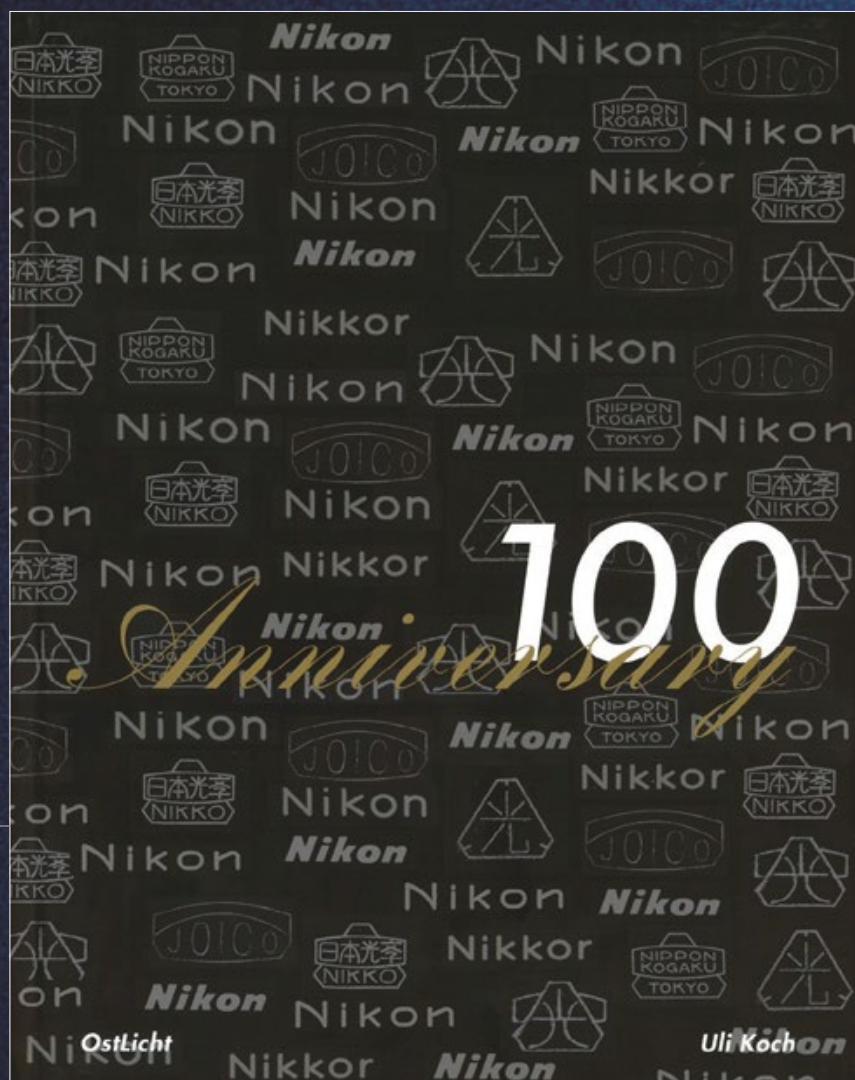
PROBABLY THE WIDEST RANGE  
OF NEW & SECOND-HAND  
**Nikon** IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

# NIKON – 100 ANNIVERSARY

by Uli Koch



In celebration of the 100th Anniversary of the Nikon Corporation in 2017, author Uli Koch, one of the world's most prominent Nikon collectors, has completed the mammoth task of writing the book **Nikon – 100th Anniversary**. This fully comprehensive volume covers the history of Nikon equipment over a period of 100 years.

As well as detailing Nikon cameras, lenses and matching accessories, this book highlights binoculars, microscopes, industrial lenses and other technical instruments spanning the period between 1917 and 2016.

This large, hardcover, fully illustrated book has 416 pages and measures 12"x 8.4" (30 x 21cm). It features approximately 1,800 images of different Nikon items of equipment all printed in colour.

The text is in English. Author Uli Koch travelled all over the world to meet collectors in order to archive and create this significant history of one of the world's most-loved camera brands. The book contains a number of exceptionally rare items that, apart from a handful of Nikon collectors, have never been seen before.

*A monumental achievement...*

Cost £100

Weight: 2.3kg, Cost £100.00 plus £8.00 postage & packing within the U.K. Overseas orders please contact us for a quote for shipping.

**Order today telephone ☎ 020-7828 4925**

40 Churton Street, London SW1V 2LP, England  
[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)



# The hole truth

Each April, pinhole photography is celebrated by thousands worldwide. Pinhole specialist Justin Quinnell tells **Amy Davies** how to get involved

**N**ow in its 17th year, Worldwide Pinhole Photography Day celebrates one of the most rudimentary forms of image making. Always held on the last Sunday in April, the day was founded by a group of photographers, including the British photographer who has become synonymous with the technique, Justin Quinnell.

Over the years, the day has attracted some 50,000 photos, with an average upload rate of 4,000 per year from more than 70 countries. Speaking to *Amateur Photographer* from his home in Bristol, Justin's enthusiasm for pinhole photography is obvious.

His love of the genre goes back a long way. After studying

photography at university, Justin started a career in commercial photography before eventually becoming head of photography at South Bristol College.

'Not all of the kids there could afford cameras,' he explains. 'It was also a time when automation was happening, so while some students would turn up with Zenit B cameras where they had to learn everything, others would turn up with cameras you couldn't control.'

'I thought, right, well if you're going to learn stuff, we'll all start with the same camera, so I made them out of Coke cans.'

It was also about the same time that Justin became interested in environmental politics which, he says, compounded his love for the simplicity of pinhole photography.

© THOMAS W MILLER

**Good life in Minnesota by Thomas W Miller, USA, from WPPD 2005**

**The Time Times Three by Matthew King, Guatemala, from WPPD 2008**

'It was a reaction against the consumerism of photography, really,' he explains.

There are many aspects of the genre that appeal to Justin, which other photographers can no doubt empathise with.

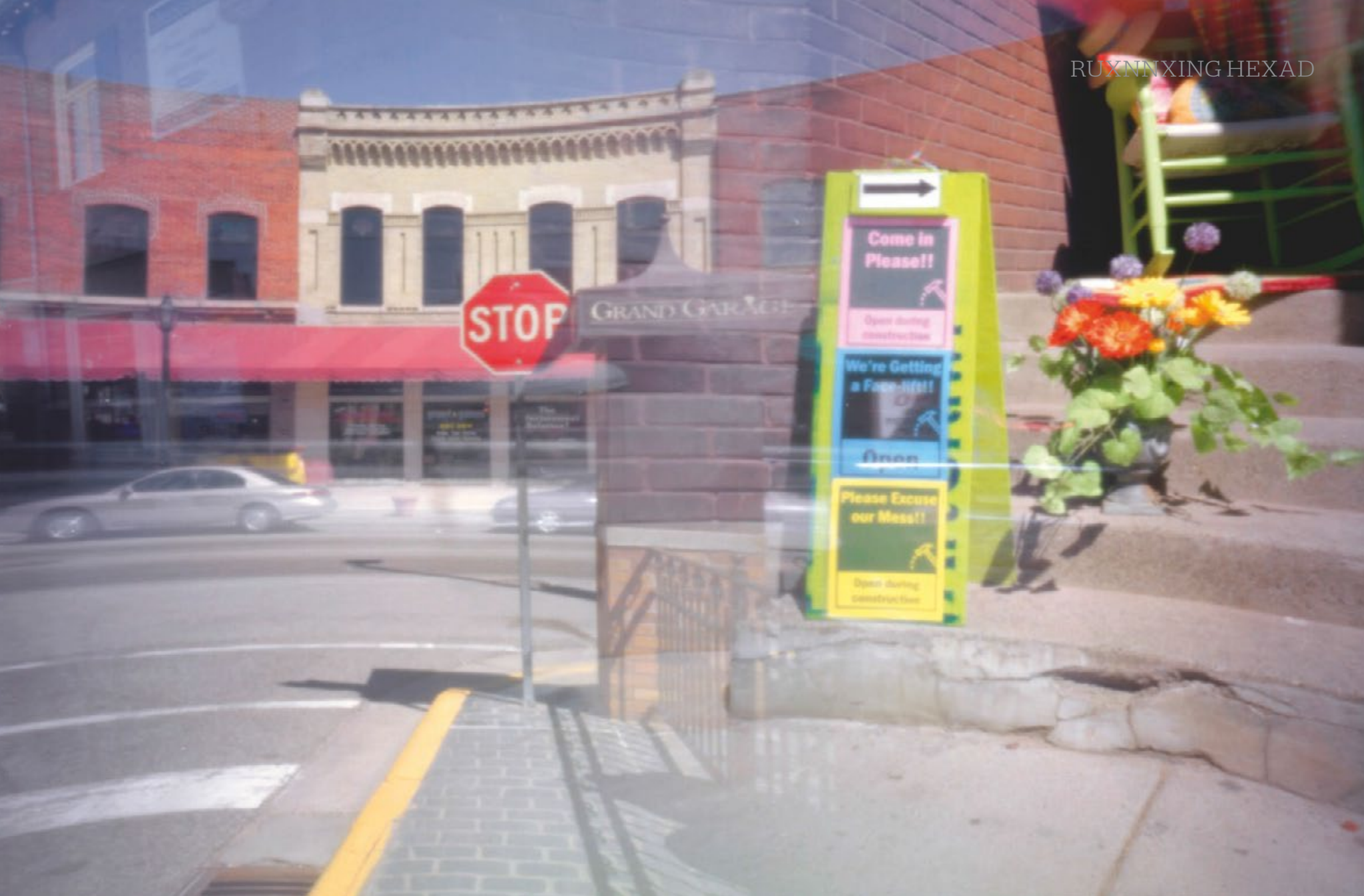
'The thing with pinhole photography is the unknown,' he says. 'What always happens with commercial photography is that predictability becomes part of it – you always know exactly what you're going to get.'

'I also like the fact that there's nothing between the image and the subject. When you see cameras that cost thousands of pounds, I think you can still have just as much wonder in being creative with light through a hole in a can.'



© MATTHEW KING





### Edible cameras

Since starting with the ubiquitous Coke can, Justin has converted many weird and wonderful objects to use as pinhole cameras. One of his favoured objects to convert, believe it or not, is food.

‘I do that kind of thing constantly. I’m always carving up apples, oranges, potatoes – things like that. Anything I can find in a sandwich box can usually make a camera. If they survive or not, it doesn’t really matter – that’s all part of the fun.

‘My favourites are the bread roll cameras, or the cream crackers. I always use cream crackers in my workshops because I can do multiple exposures with them and use flash, things like that.’

Justin says overall he doesn’t have a preferred pinhole camera, admitting that many of his ideas are on the silly side.

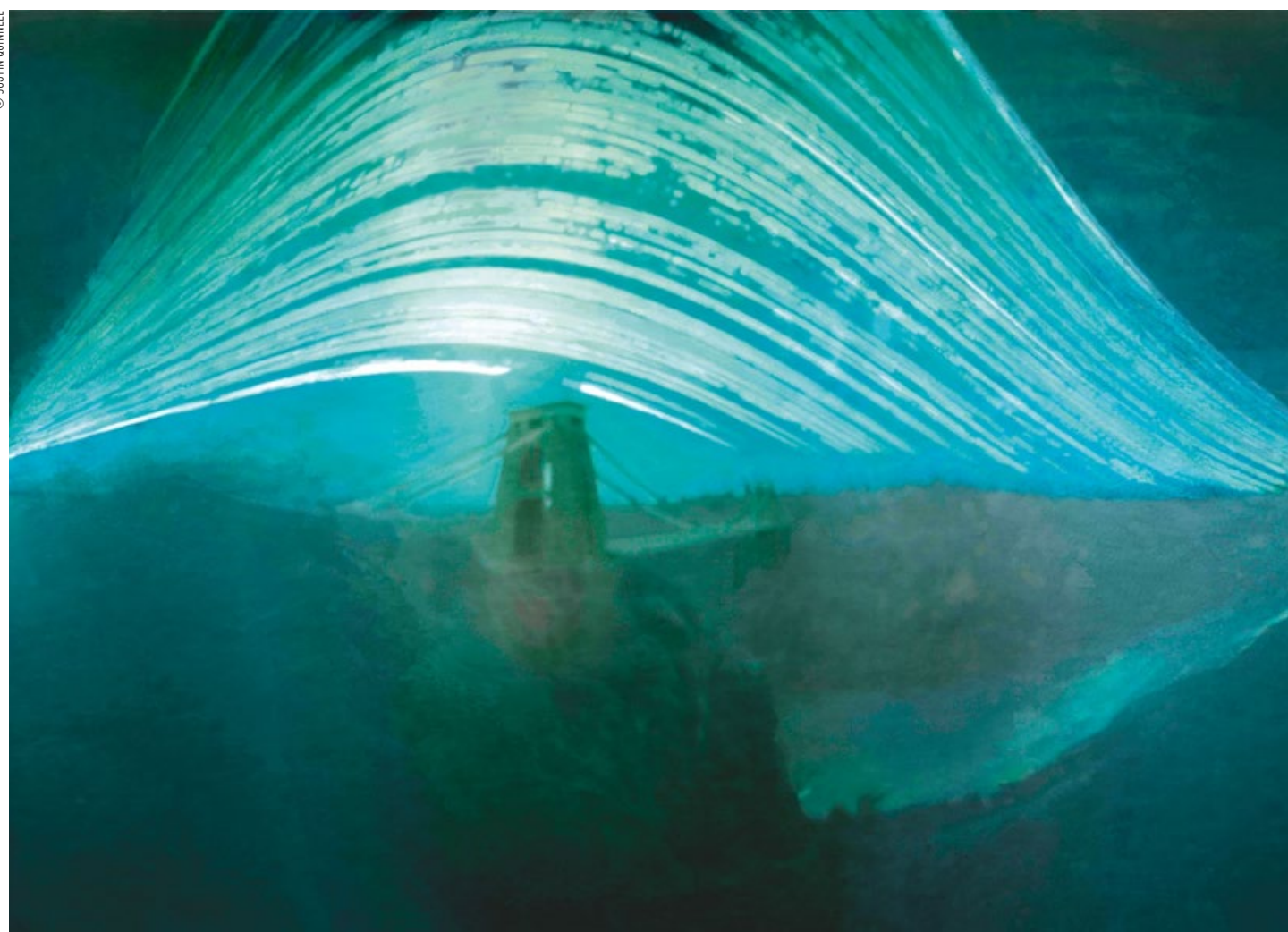
‘There is no favourite; the favourite is whatever I come up with next. Unfortunately, it’s always “whatever next”. It’s daft.’

There are some obstacles that Justin has yet to overcome but which only drive him to keep trying.

‘Loads of things don’t work. That’s what the whole thing’s about: seeing if something is going to work – or not.’



© JUSTIN QUINNELL



Justin’s six-month-long exposure of the Clifton Suspension Bridge in Bristol



➤ There will be events taking place around the country, and indeed around the world, to celebrate Worldwide Pinhole Photography Day at the end of the month. Justin will be part of an event in Bristol.

'We're forming a group called the Real Photography Company and we're organising workshops for the day, where we get as many people as possible to make a pinhole picture, then upload it to the website.'

Much to his delight, the day often falls on or around Justin's birthday. In the past, he has had 'pinhole birthday parties' to celebrate.

'I have lots of blurred, out-of-focus photos of myself. One year, Worldwide Pinhole Day happened the day after my 50th birthday, so most of the photos were taken at night and they were really blurry.'

### Experiments

For those who are interested in giving it a try, Justin has instructions for various pinhole cameras on his website. A simpler approach for a quick experiment is to photograph a pinhole projection using your digital camera, if you don't have film or photographic



*Capercaillie with fag by Justin Quinnell. Taken as part of a project at Bristol Museum*

© JUSTIN QUINNELL



*Self portrait by Daryl Tebbutt, United Kingdom, from WPPD 2011*

© DARYL TEBBUTT



Justin's new book *Discovering Light: Capturing the Fastest Thing in the Universe* is due for release very soon, and he still holds out hope that somebody will one day be 'brave enough to offer me a residence to create an exhibition of edible cameras'. Worldwide Pinhole Photography Day takes place on April 30. You can find out more at [pinholeday.org](http://pinholeday.org), and on Justin's own website, [pinholephotography.org](http://pinholephotography.org)

paper to hand. These types of photographs will also be accepted on the Worldwide Pinhole Photography Day website.

However you choose to create your pinhole photograph, Justin is always excited to see the uploads as they come in from across the globe. Enthusiasm for the day is shared across many countries but Justin highlights some particular areas.

'I think the key place is America because it's full of interesting people, but New Zealand always has a lot of workshops since it's where the day starts. You can see images coming in from midnight onwards (New Zealand time).

'You get obscure countries, too. It's always interesting to see somebody from some remote island in the Pacific doing pinhole photography.'

Although photos must be taken on 30 April (with the exception of schools, who can take part on the following Monday), participants have up to a month to upload them to the website. In the interests of fairness, each photographer is limited to one image. Justin advises beginners to start simply.

'Empty a can of beer, drill a hole and accept that the best viewfinder you can use to see the world is your brain and its imagination.'

AP



# SAVE UP TO 35%

when you subscribe today!



From Only  
**£24.99\***

## PLUS ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Save up to 35% off the normal subscription rate
- Enjoy the luxury of home delivery
- Get exclusive rewards for subscribers every month. Join Rewards at [amateurphotographer.co.uk/rewards](http://amateurphotographer.co.uk/rewards)



**0330 333 1113**

Quote code: 11YU

7 days a week from 8am to 9pm (UK time)



Subscribe online at

**[amateurphotographersubs.co.uk/11YU](http://amateurphotographersubs.co.uk/11YU)**



**Complete  
the coupon  
below**

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society – If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: **FREEPOST Time Inc (No further address needed. No stamp required – for UK only)**

### YES! I would like to subscribe to Amateur Photographer saving up to 35%

Please tick your preferred payment method

- ☐ **UK 3 monthly Direct Debit- pay only £24.99 per quarter, SAVING YOU 35% of the full price of £38.88** **TOP OFFER**
- ☐ **2 years (102 issues) Credit Card - Pay only £201.99 (full price £311.00) saving 35% across the two years**
- ☐ **1 year (51 issues) Credit Card - Pay only £108.49 (full price £155.50) saving 30% across the year**

#### Your details

Mr/Mrs/Ms/Miss: Forename:

Surname:

Email:

Address:

Postcode:

Home Tel No: (inc. area code)

Mobile No.

Date of Birth: DD MM YYYY

#### I would like to send a gift to:

Please also fill out 'Your Details' on the left. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

#### Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £

2. Please debit £ from my:

☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex

Card No:

Expiry Date:

MM YY

Signature: (I am over 18)

Date:

Signature: (I am over 18)

Date:

\*Pay just £24.99 every 3 months by Direct Debit, with the price guaranteed for the first 12 months and we will notify you in advance of any price changes. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Offer closes 15th May 2017. Please allow up to six weeks for delivery of your first subscription issue (up to eight weeks overseas). The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit [www.magazinesdirect.com/terms](http://www.magazinesdirect.com/terms). For enquiries from the UK please call: 0330 333 4333, for overseas please call: +44(0) 330 333 4333 (lines are open Monday-Saturday, 8:00am- 6:00pm UK time ex. Bank Holidays) or e-mail: [help@magazinesdirect.com](mailto:help@magazinesdirect.com). Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at [magazinesdirect.com](http://magazinesdirect.com). For full terms and conditions visit [mymagazinerewards.co.uk](http://mymagazinerewards.co.uk). We will process your data in accordance with our Privacy Policy ([www.timeincuk.com/privacy](http://www.timeincuk.com/privacy)). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of Amateur Photographer and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: ☐ by email and/or SMS ☐ by post and/or telephone ☐ about carefully selected third party goods and services.

3. Pay only £24.99 every 3 months by Direct Debit (UK only)

**Instruction to your Bank or Building Society to pay by Direct Debit**

**For office use only. Originator's reference - 764 221**

Name of Bank:

Address:

Postcode:

Account Name:

Sort Code:

Account No:

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: (I am over 18)

Date:

Signature: (I am over 18)

Date:

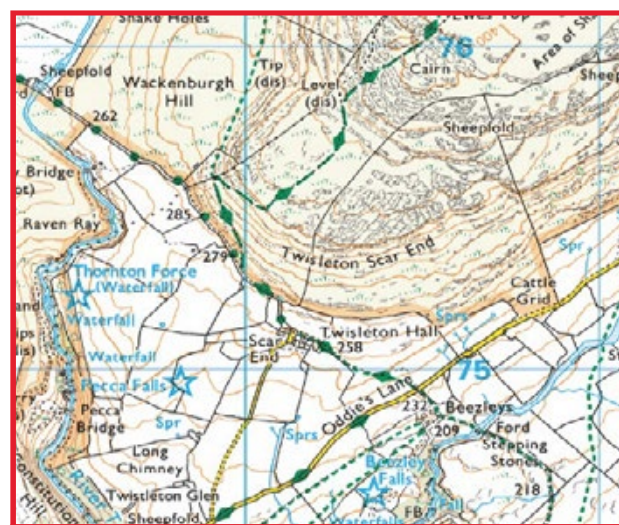
QAP code 11YU



# LOCATION GUIDE

# Twisleton Scar End

With limestone pavements, gnarly trees and dry stone walls, this Yorkshire location has plenty to offer the keen landscape photographer, says **Jeremy Walker**



© CROWN COPYRIGHT 2015 ORDNANCE SURVEY. MEDIA001715

IN MY opinion, Twisleton (which is how it's spelled on my OS map) Scar End is one of the finest limestone pavements in Yorkshire, offering great views across the Dales.

Extreme care must be taken when shooting on the rock formations, as this is prime ankle-twisting territory. The gaps in between the rocks can be deep and the rocks can move and wobble, despite their size. Particular care should be taken in winter, when snow and ice can add to the hazards. Don't let this put you off though, as the picture-taking possibilities are numerous. Dry stone walls and gnarled, stubby trees dot the landscape, and even the cracks in the limestone can provide lens fodder for close-up photographers.

To find Twisleton Scar End you first need to locate the town of Ingleton, which is on the western side of the Pennines, 19 miles south of Kendal. Ingleton is a pleasant little town with shops, tearooms and accommodation. Also nearby is the Ingleton Falls Walk, which follows a series of waterfalls through the glen.

Having located Ingleton, drive through the hamlet of Thornton in Lonsdale, passing the church and heading north. After about a mile, you will find a track on your right and parking by the side of the road. The track is a public right of way, which you follow for about half a mile, crossing the footbridge until the path doubles back on itself and heads uphill.



Limestone pavement and solitary boulder with Ingleborough (723 metres high) in the distance



Converting to black & white seems to suit the stark, dramatic landscape of this area perfectly



## Jeremy Walker

Jeremy is an award-winning photographer and Nikon Ambassador. He has years of experience in landscape and location photography. Visit [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk).

## KIT LIST



### Wideangle lens

To save space in your kit bag leave your longer lenses at home. This is a wideangle location with plenty of foreground interest. The rock patterns can look extremely dramatic when shot by a wideangle lens.

### Tripod

A tripod is advisable to get the most out of the location, but there are still plenty of shots to be had from working handheld. If you want to shoot close-up details, then a tripod with a short or reversible centre column is preferable.



### Walking boots

This is classic ankle-twisting territory and, as a result, good strong walking boots are a must. This is not the sort of terrain in which you want to be wandering around in flimsy trainers or open-toe sandals.





## Shooting advice

### Shooting

Twisleton Scar End is what I would call a year-round location, potentially as good in the middle of the summer as it can be in midwinter. In the summer, the few gnarled trees here will have foliage and you can add a splash of colour with a blue sky for a background, but in winter the location can look moody and dramatic, with stormy skies and snow on the ground – perfect for black & white.

At any given time of the year, it's essential to check the weather forecast. It's handy to know the sunrise and sunset times, too, and it's a good idea to carry a head torch for the early morning or late evening walk in or out. More importantly, you don't want to get caught in a storm while out on the limestone pavement. The landscape is bleak and open, with little protection from wind or rain, so be prepared and wear appropriate warm, waterproof clothing.

### Food and lodging

The small town of Ingleton and the surrounding Dales are very much on the tourist trail, so there are plenty of cafes, tearooms and restaurants in the area.

I have not used any of the facilities in Ingleton personally but the Country Harvest on New Road has positive reviews. If you are unfamiliar with an area, look for a cafe with plenty of people in it. It's usually a good sign!

If you are looking for somewhere special to stay, and an excellent meal, book into The Traddock Hotel in Austwick, six miles away. It's a family-run country house hotel in a quiet location. I guarantee you'll want to stay more than just one night.

Adopting a low viewpoint on the limestone pavement emphasises the height and shape of the tree



# Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

## How to isolate the subject

WHEN I saw this image by Ludovic Farine, I focused on the human statue and expression of the boy standing next to him. There's nothing else of interest apart from these two, so I chose to crop the photograph to make them really stand out. I used the Adjustment brush,

adding adjustments to lighten them selectively. I also combined a global adjustment that reduced the contrast and saturation with localised adjustments that increased the contrast and saturation, so that the localised adjustment cancelled out the global one.

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

BEFORE



AFTER



### 1 Crop the image

To start with, I went to the Basic panel, where I adjusted the tone and colour control sliders to lighten the image slightly, but at the same time lower the global contrast and reduce the Vibrance. I then selected the Crop tool to apply a tight crop.



### 2 Paint with the Adjustment brush

With the Adjustment brush selected and the Auto mask option checked, I clicked on the boy and painted to add a lightening exposure that also added more Contrast, Clarity and Vibrance. I then clicked on the human statue and painted to add a similar localised adjustment.



### 3 Add Graduated Filter adjustments

With the Graduated Filter tool I added three darkening gradients that reduced the Vibrance and compressed the highlights. Shown here is a gradient I applied to the top left section.





# How to correct the white balance

Looking at the metadata, I can see this photograph by Felix Bellion was shot using an Auto white balance setting. For some reason it applied a cool white balance that was easily remedied. I selected the White Balance tool and clicked on the van's bodywork to set a measured white balance. I then used a mixture of Radial and Graduated Filter adjustments to fine-tune the exposure balance of the highlight and shadow areas.

**BEFORE**

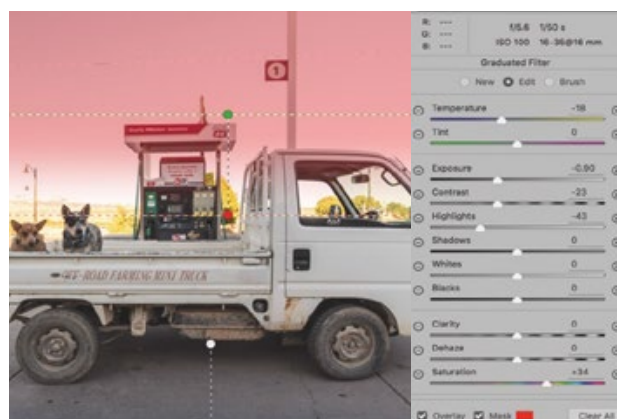


**AFTER**



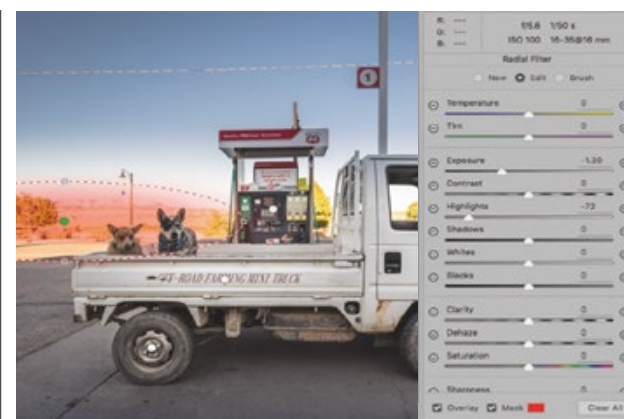
## 1 Apply a measured white balance

In this step, I checked Enable Profile Corrections in the Lens Corrections panel and used the Straighten tool to level the horizon, followed by the Crop tool to tighten the crop. I then selected the White Balance tool and clicked on the white van to apply a custom white balance setting.



## 2 Add a Graduated Filter adjustment

In my next step I selected the Graduated Filter tool and added a filter adjustment to the bottom of the picture to darken the area beneath the van slightly. I then added the second filter adjustment (shown above), where I darkened the Exposure and added more Saturation.



## 3 Add Radial Filter adjustments

The remaining localised adjustments were done using the Radial Filter. I added lightening adjustments to the bodywork of the van. I added adjustments to both wheels to add more Clarity and added the adjustment selected here that darkened the Exposure and Highlights to restore more tone detail.



# Custom white balance adjustments

THE Camera Raw White Balance tool can be used to apply measured white balance adjustments to any image. To do this, select the tool and look for an area of the image that should be a neutral grey or white in colour. It is best not to sample a bright tone, because if one or more colour channels happen to be clipped, this can result in an incorrect white balance. You can for example, place a colour

checker chart in a scene, take a photograph of the chart and use this to measure the white balance, which can then be applied to all the photos you take subsequently in that location. For a more accurate white balance, I recommend using a dedicated white balance card, such as the WhiBal card shown here, which is guaranteed to be an absolute neutral grey and will ensure you make accurate adjustments.

**Martin Evening** is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit [www.martinevening.com](http://www.martinevening.com)



# Portfolio Review

**New!** Top pros give constructive feedback on your best images

## Gary Wakefield



Reader

Gary, from Portslade near Brighton, describes himself as a semi-professional photographer with a strong interest in landscapes and water. He became seriously interested in photography about five years ago. Visit [www.garywakefield.com](http://www.garywakefield.com).

## Jeremy Walker



Professional

AP regular Jeremy is one of the UK's most respected landscape specialists, and a Nikon ambassador. He works all over the world, and runs courses and workshops. In addition, Jeremy works closely with Lee Filters. See Jeremy's site at [www.jeremywalker.co.uk](http://www.jeremywalker.co.uk).

WELCOME to our new-look portfolio review section, where lucky readers get invaluable guidance and tips from some of the best professional photographers in the UK. The first reader to be critiqued is Gary Wakefield, a keen landscape shooter. 'I taught myself from scratch watching YouTube videos,' Gary says. 'After a while I had that eureka moment when all the technical bits came together and made sense. I enjoy going out on my own and getting into the zone, arriving early and leaving late.'

Read on to see what Jeremy Walker thinks of Gary's self-taught photographic prowess...



### Glen Etive

**1** 'The light was against Gary when he took this picture, but he has done well to capture the foreground interest, the tasteful blur in the water and the nicely positioned tree – he has also caught the 'V' in the landscape. There is a nice feel to this shot even though it isn't bathed in super-strong light'

Canon EOS 5D Mark II, Canon 17-40L, 0.4sec at f/18, ISO 100



### Land's End

**2** 'In terms of composition, this is another really strong performer. Gary is conforming to the conventions and rules of a lot of landscape photography, but the image is never boring or predictable. I like how he has kept the coast all the way round, the rock stack off centre, and the horizon one third of the way down'

Canon EOS 5D Mark II, Canon 24-105L, 191 seconds at f/11, ISO 100







# Manfrotto The Reader Portfolio

## winner chosen every week will receive a Manfrotto PIXI EVO tripod worth £44.95. Visit [www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Lightweight and portable, the Manfrotto PIXI EVO boasts two different leg angles with a sliding selector enabling you to shoot ground-level images. It's adjustable, with two-section legs featuring five different steps that adapt the footprint to uneven surfaces. With a payload of 2.5kg, you can tilt the camera 90° to capture incredible images.



YOUR PICTURES IN PRINT

### Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/portfolio](http://www.amateurphotographer.co.uk/portfolio)



### Pap of Glencoe

**3** 'There is oodles of interest in foreground, so Gary demonstrates a lot of confidence when adhering to this landscape convention. He further shows his ability by capturing the lovely light and the filter usage is good – though I might have also used a polariser. This is a photographer shooting at the right time of day, with a clear sense of what he wants' Canon EOS 5D Mark II, Canon 17-40L, 1/4sec at f/22, ISO 100

### Beachy Head

**5** 'I like the way Gary has shot this from a different angle. Everyone shoots from the tip of the cliff, so he is showing a bit of imagination and get-up-and- go. I like the composition, with the rock in the foreground, the positioning of the lighthouse is really nice, and the blurry sky is attractive. My only issue is that I think Gary has used an ND grad on the sky and it's showing through the lighthouse – the lighthouse is a bit greyer at the top than it should be. But it's a minor point' Canon EOS 5D Mark II, Canon 24-105L, 66 seconds at f/11, ISO 100



### Elgol

**4** 'Gary has done another good job here, considering the weather was against him. I think the foreground is really nice, with a little bit of white water, and he's captured the detail in the rock. I suspect Gary has used a Big Stopper; it's better to use filters on a grey day and get something, rather than no shot at all. There is good composition on display here – this photographer has a strong eye' Canon EOS 5D Mark II, Canon 24-105L, 41 seconds at f/16, ISO 100



### Jeremy's tips

- 'Gary is shooting some familiar places, but that's not a problem. It's good to hone your technique in places such as Land's End rather than getting bogged down with something more original just for the sake of it.'
- 'My biggest tip to Gary is simply to get out at the right time of day. The more you shoot, the more dramatic conditions you'll encounter.'
- 'Gary is really on the ball in terms of technique, including his use of filters. There was an issue with the Beachy Head lighthouse, but I really am nitpicking now and his Big Stopper usage is very sound.'
- 'Gary should start to find his own locations closer to home, as this will make his work more distinctive. He could focus on the many pretty villages around Brighton or the rolling Sussex Downs, for starters.'

### Gary says

'Some interesting points, particularly about filters. I made an expensive mistake early on in buying neutral-density graduated filters; I really couldn't get on with them. The only filters I own now are a polariser, plus Big and Little Stoppers. I agree about finding inspiration closer to home – I am lucky in having plenty of scenic places nearby.'



# Accessories

Useful gadgets to enhance your photography, from phones to filters...

## Kenro Speedflash KFL 101

● £95 ● [www.kenro.co.uk](http://www.kenro.co.uk)

Will this Canon/Nikon compatible flashgun light up **Geoff Harris**?

### At a glance

- Nikon i-TTL and Canon e-TTL compatible
- High speed sync up to 1/8000sec
- Guide number of 58

KENRO has shaken up the flashgun market by taking on the premium-priced branded speedlights from the main camera makers. What's interesting about the KFL 101 is its dual TTL compatibility, supporting both Nikon i-TTL and Canon e-TTL.

You get quite a lot for just under £100. As well as the aforementioned TTL and that essential full manual control, headline specs include a decent guide number of 58 (ISO 100, 180mm), high-speed sync, S1 and S2 slave functions, a recycle time of 2.3 seconds, auto and manual zoom, and a built-in diffuser.

We tested the Kenro on a Nikon D750 and a Canon EOS 5D Mark II, and for general use, it performs well. It seems tough enough and can be freely adjusted – up 90°, down 7°, and 180° left and right. It feels less 'stiff' than my Nikon SB600, while still feeling precise.

It also ticks the boxes for off-camera usage. It supports high-speed sync (up to 1/8000sec) with Wireless TTL. Wireless flash distance is sensible without being earth-shattering (indoor 20–30m, outdoor 10–15m) and four communication channels with three slave unit groups take care of wireless connections. Power is provided by four AA batteries, and anyone buying the KFL 101 should make a decent set of rechargeables their first priority – Ansmann and Hahnel are good options.

### Verdict

The KFL 101 makes a lot of sense as a budget back-up. The dual Canon and Nikon compatibility comes in handy, particularly if you carry several bodies on a wedding job, for instance. Considering entry-level Canon and Nikon flashguns cost around twice the price and don't include so many powerful features, we're impressed.

Amateur  
Photographer  
Testbench  
Recommended  
★★★★



### Autozoom

The 18-180mm autozoom feature comes in handy, and is an impressive feature for the money – Nikon take note, as autozoom is missing on its pricier SB500

### Power

The Kenro is a solid performer, offering a decent guide number of 58 (ISO 100, 180mm) and a respectable enough recycle time of 2.3 seconds

### Rear LCD

While not as crisp as the rear screens on Canon or Nikon flashguns, the backlit LCD does the job and copes well with bright sunlight – essential when using fill flash

### WHO IS KENRO?

While it may sound like it's based on a monster industrial park in Shenzhen or Osaka, Kenro is a 43-year-old privately owned British company. As well as a wide range of flashguns, the company specialises in supplying photo albums, frames and accessories to the photo, stationery and giftware trades. Kenro doesn't sell direct to the general public, but its products are freely available from big camera stores and Amazon.

### Head adjustment

For the money, the Kenro seems well made, and the head can be smoothly adjusted to cover all the essential angles





# Sitpack

Amateur  
Photographer  
Testbench  
★ ★ ★

● £47.90 ● sitpack.com



While compact, Sitpack is rather complex to assemble

IF YOU spend a lot of your time on your feet, maybe trekking to a distant photographic location, then the idea of a compact, portable seat will surely be tempting. Sitpack is a single-legged stool that folds away to the size of a 500ml beer can: a shooting stick for the festival generation, if you like. When the time comes to rest your weary legs, simply open out the two parts of the hinged cover, slide up the shaped section that holds them open, twist the locking collar below it, pull down the telescopic leg, and twist tightly to make sure that all six of its glass fibre reinforced polycarbonate sections fix firmly in place (in hindsight, perhaps I shouldn't have used the word 'simply'.) You can then perch on your monopod seat, relying on its large rubber foot to stop it from slipping away.

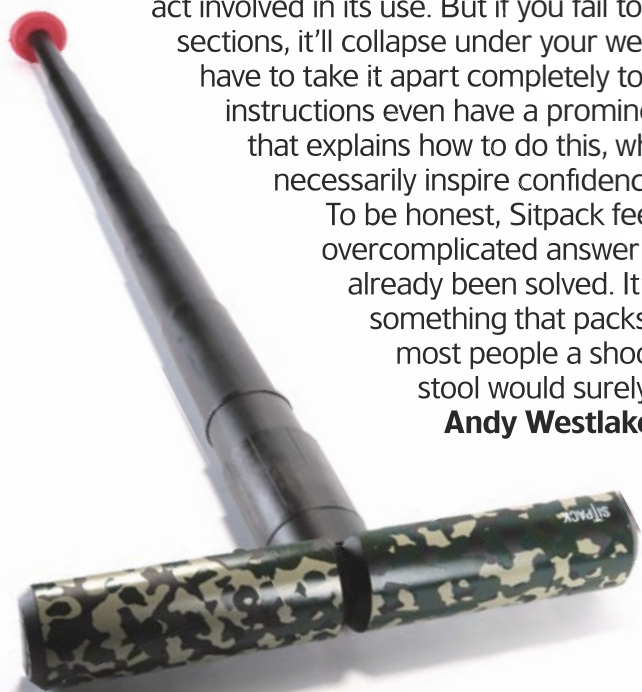
On its own, the plastic seat is rather hard and slippery, so you'll probably want to add the neoprene cover. This makes the seat much more comfortable, but adds £22 to the price. It also adds two small triangular attachment points for the optional carrying strap (that'll be another £14, please).

The company claims the Sitpack will support up to 100kg – well over 15 stone – and that its height is adjustable to suit all users. In reality, it can be set to either of two lengths, about 78cm and 90cm; the latter was about right for me as a six-footer.

But does it work? Well perhaps, as long as you assemble it correctly and don't mind the slightly precarious balancing act involved in its use. But if you fail to lock any of the sections, it'll collapse under your weight, and you'll have to take it apart completely to rebuild it. The instructions even have a prominent link to a video that explains how to do this, which doesn't necessarily inspire confidence.

To be honest, Sitpack feels like an overcomplicated answer to a problem that's already been solved. It's OK if you demand something that packs really small, but for most people a shooting stick or folding stool would surely make more sense.

Andy Westlake



Sitpack is said to support weights of up to 100kg

# Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures  
More technique  
More opinion  
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

**Try it today**

[www.amateurphotographer.co.uk/digital-edition](http://www.amateurphotographer.co.uk/digital-edition)

Download on the  
App Store

Google play

kindle fire

zinio™





**EOS 5D Mark IV**  
AVAILABLE NOW



**FUJIFILM GFX 50S**

THE GAME  
HAS CHANGED

THE NEW  
FUJIFILM GFX 50S  
IS HERE!

**0%**  
FINANCE FOR  
24 MONTHS  
AVAILABLE



**£500**  
TRADE IN  
BONUS  
AVAILABLE

## Help us make history and be part of the first National Photographic Survey!

Help us, with the support of The Photography Show, uncover the latest trends, factors and challenges facing the photographic industry today by heading online to [calphoto.co.uk/NPS](http://calphoto.co.uk/NPS)



**FUJIFILM**



Plus, the chance to **WIN** a Fujifilm X-Pro2 worth over £1,000

Terms & conditions apply, see website for details [calphoto.co.uk/national-photo-terms](http://calphoto.co.uk/national-photo-terms).

Supported by  
**The Photography Show**

You're **invited** to our  
**CAPTURE MORE**  
**OPEN DAYS**



'Capture More' Competition Winning Image: Andy Gregory

In store  
demonstrations  
of the latest  
products

Fantastic  
offers exclusive  
to our  
Open Days

Expert  
advice direct  
from leading  
brands

### LOCATIONS & DATES:

<b>Bristol</b>	Thursday	20th	April
<b>Birmingham</b>	Thursday	27th	April
<b>Manchester</b>	Thursday	4th	May
<b>Glasgow</b>	Wednesday	10th	May
<b>Edinburgh</b>	Thursday	11th	May
<b>Belfast</b>	Thursday	18th	May
<b>London (Dru St.)</b>	Friday 26th & Saturday 27th	May	

All open days 10am-4pm except London (Friday 26th May) which is 10am-5pm.  
Terms & conditions apply - see [calphoto.co.uk/open-days](http://calphoto.co.uk/open-days) for details.



**FREE**  
**SENSOR**  
**CLEANING\***  
with donations going to  
Great Ormond Street  
Hospital Children's  
Charity

Registered charity no. 1160024.

**CALUMET**  
PHOTOGRAPHIC

**calumetRental**  
**4 EASY STEPS TO RENTAL**



**£135.00**  
PER DAY\*



**£95.00**  
PER DAY\*



**£65.00**  
PER DAY\*

\*Excludes damage waiver and VAT.

Place your order online at [www.calumetrental.co.uk](http://www.calumetrental.co.uk) or phone **0333 033 5000**



### NATIONWIDE STORES

Visit us in store at any of our 8 stores nationwide expert and advice from our specialist team.

**Belfast - Birmingham - Bristol - Edinburgh**  
**Glasgow - London Drummond Street**  
**London Wardour Street - Manchester**



### SIGN UP TO OUR NEWSLETTER

to be the first to hear about new products, great offers, and exciting updates from Calumet Photographic.

[www.calphoto.co.uk](http://www.calphoto.co.uk)



The GX800's tilt screen can be used for overhead shooting but this requires turning the camera upside down  
12-32mm at 12mm, 1/1800sec at f/5.6, ISO 200



# Panasonic Lumix DC-GX800

Is Panasonic's ultra-compact mirrorless model worthy of enthusiasts' consideration? **Andy Westlake** finds out



In recent years, mirrorless camera design has shifted towards models with built-in electronic viewfinders but most manufacturers still offer small, simple cameras with a tilting LCD screen. These are aimed at casual users but they could also interest enthusiasts who want a small camera with the flexibility of interchangeable lenses.

Panasonic's latest offering in this category is the GX800. It's a reworking of the GF7 with a few key updates. It's an alternative to compacts such as Sony's RX100 series and Panasonic's own LX15.

## Features

Based around the Micro Four Thirds lens mount, the GX800 uses a 16-million-pixel sensor

that forgoes an optical low-pass filter to eke out the highest possible resolution. Its standard sensitivity range covers ISO 200-25,600, alongside an extended ISO 100 setting that clips highlight detail sooner. Unlike other recent Panasonic mirrorless models, the GX800 is too small to include in-body stabilisation but its tiny 12-32mm kit lens includes optical stabilisation to counteract camera shake.

Autofocus uses Panasonic's proven Depth from Defocus technology and the focus area can be placed anywhere in the scene simply by tapping the touchscreen, with a comprehensive array of AF modes available including face/eye detection and subject tracking.

The camera uses a hybrid

mechanical/electronic shutter. In its silent fully electronic mode this gives a top speed of 1/16,000sec and continuous shooting at up to 10fps, but there's a risk of image distortion from rolling shutter effects.

Switch to electronic first curtain and the top speed drops to 1/500sec, with up to 5.8fps continuous shooting. It's no longer silent but is still very quiet indeed. For most purposes, it's best to leave the camera to choose between the two modes automatically. In burst mode I was able to rattle off an impressive 17 JPEG + raw frames before the speed dropped.

Uniquely at this level the GX800 also has the ability to record 4K video and alongside it

## Data file

### Panasonic Lumix DC-GX800

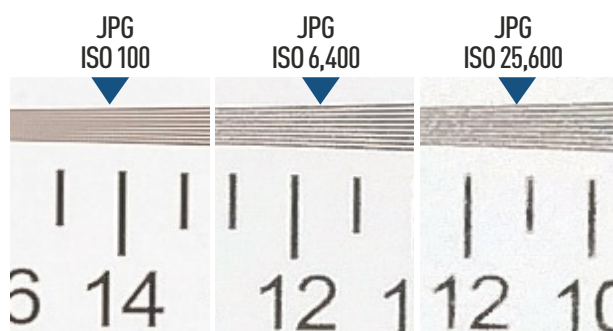
Price	£499 with 12-32mm lens
Sensor	16-million-pixel Four Thirds MOS
Output size	4592x3448 pixels
Lens mount	Micro Four Thirds
Shutter speeds	60sec – 1/16,000sec
ISO	100-25,500 (extended)
Metering system	Multi, centre-weighted, spot
Exposure compensation	+/-5EV in 1/3 steps
Drive mode	5.8fps
LCD	3in, 1.04-million-dot tilting touchscreen
AF points	49-area
Video	4K (3840x2160) 30fps 100Mbps
Memory card	MicroSD
Power	DMW-BLH7E
Dimensions	106.5x64.6x33.3mm
Weight	269g



## Panasonic GX800

### Resolution

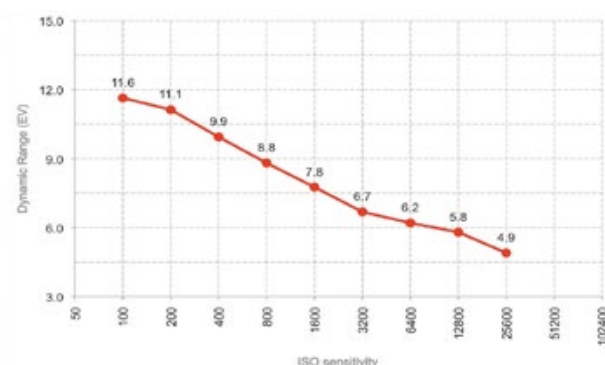
Below are details taken from our resolution test chart pattern (shown right)



With the same 16MP sensor as other recent Lumix models, the GX800 gives similar test results. In JPEG it resolves around 2,800l/ph, with finer detail blurred away to avoid artefacts. Increasing the sensitivity reduces the resolution to around 2,300l/ph at ISO 6400, and 2,200l/ph at ISO 25,600.

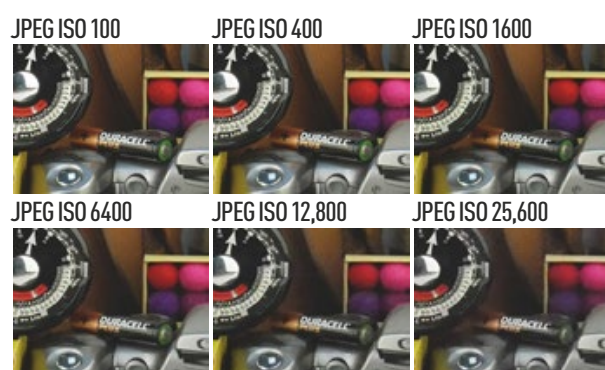
### Dynamic range

Unsurprisingly the GX800's results broadly echo those of its big brother the GX80 in our Applied Imaging dynamic range tests. At low ISOs we see very respectable figures over 11EV but there's a steady decline as the sensitivity is raised progressively higher. At the top two ISO settings the numbers are notably low, indicating high levels of noise.



### Noise

At low ISO we see detailed, noise-free images with bright, realistic colours, and it's not until ISO 800 that detail visibly starts to degrade. At ISO 1600 fine detail takes a serious hit and at ISO 3200 files take on a watercolour look, although colour saturation is still retained well. ISO 6400 is about the limit of usability, with image quality at the top two settings being poor.



gains Panasonic's 4K Photo mode. This allows you to shoot 8-million-pixel stills at 30 frames per second, with the images stored as a video file format, and a simple interface for extracting your favourite frames as JPEGs. Alongside is 4K Post Focus which takes a series of frames at different focus distances, in effect allowing you to refocus after shooting and (more usefully) to construct composite images in-camera with extended depth of field. The firm sees these modes as suited to beginners, to the extent they get their own marked buttons on the top-plate in preference to more traditional photographic settings.

In typical Panasonic fashion the GX800 is packed full of additional features, many of them designed to be beginner-friendly. The mode dial gives direct access to a vast suite of subject-specific scene modes, an auto-stitching panorama mode and a whole array of image-processing 'creative filters'. There are also in-camera high dynamic range and multiple exposure modes, alongside time-lapse and stop-motion animation settings. Naturally, the camera includes built-in Wi-Fi for connecting to a smartphone for image transfer and remote control, and it's good to see in-camera raw conversion for tweaking your shots before sharing them.

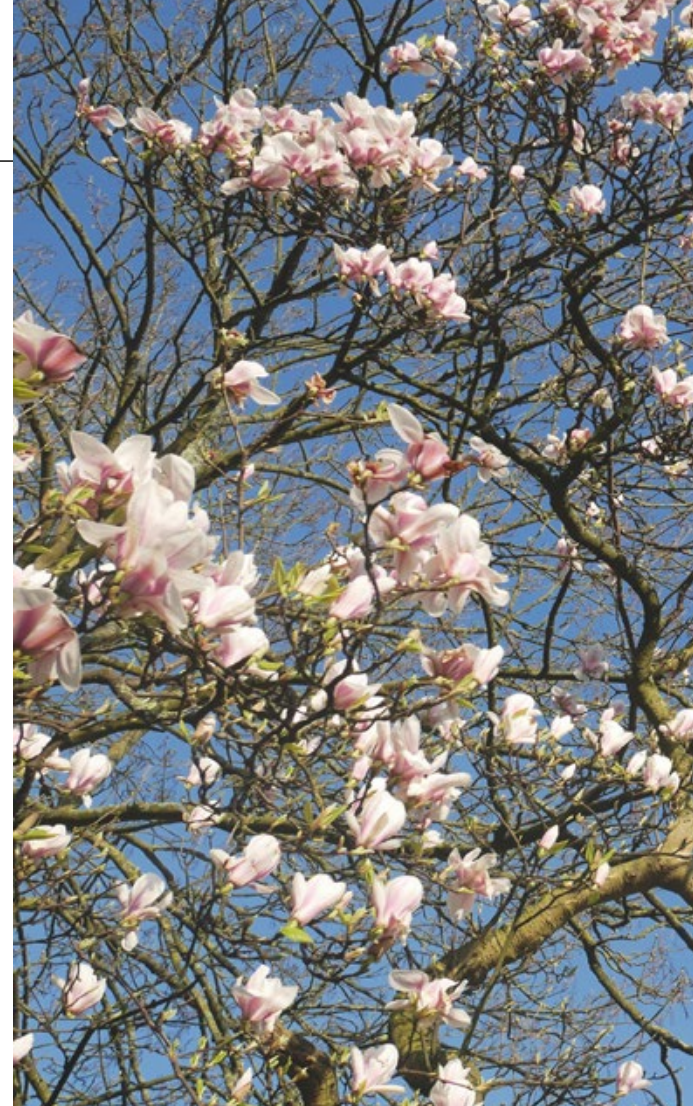
### Body and design

It has to be said that Panasonic's cosmetic reworking of the GX800 is something of a triumph. With a stepped top-plate and gently curving front it looks and feels rather classy. Alongside the usual all-black finish there are versions with silver top and base plates, and body coverings in orange, tan or black.

Despite its compact size the camera sits firmly in your hand, aided by the textured leatherette covering and a decent-sized rubberised thumb grip. It's fairly lightweight – around 340g including the 12-32mm lens – but even so it doesn't feel too plasticky or insubstantial. With the kit zoom onboard it just about slips into a small jacket pocket.

Its tiny body means that the GX800 only has space for a few external controls but fortunately they're complemented well by Panasonic's excellent touchscreen interface. On the back there's just a single, rather fiddly rear dial surrounding the d-pad that's used to change settings and browse images in playback, along with a few additional buttons for accessing the main functions. However, Panasonic's well-designed on-screen Q Menu lets you change a lot of other settings quickly using either the physical controls or the touchscreen.

The two buttons on the top-plate, which by default are used to activate the 4K modes, can both be reassigned to suit the user; I preferred to use Fn1 beside the shutter release for ISO, and Fn3 on the left for the shadow-lifting i.Dynamic mode. However, I found this button was easy to hit inadvertently. Indeed, before reconfiguring it I frequently found I'd set the camera to the 4K Post Focus mode.



Viewing is via a 3in, 1.04-million-dot LCD that tilts upwards for use as a waist-level finder. I used it this way most of the time as it gives a more stable and comfortable shooting stance. The screen is sharp and sufficiently bright to be used in sunny conditions but I missed the ability to tilt it downwards for overhead shots. These can still be achieved by turning the camera upside down, but it's quite awkward.

### Performance

In use the GX800 is every bit as refined as we'd expect from Panasonic. Indeed it feels pretty much as quick as the company's higher-end models and shares the same interface and on-screen information displays, so could be used seamlessly as a compact companion to larger models such as the top-end GH5.

In terms of image quality, the GX800 generally delivers quite respectable results. When it gets everything right, JPEG colours are attractive without being overblown, while the 16-million-pixel sensor delivers plenty of detail up to ISO 800 or so. Images are still quite usable at ISO 3200 and perhaps ISO 6400 at a pinch if they are to be shown small (social media, for example). In this respect, the in-camera processing prioritises maintaining colour saturation over fine detail, which I think makes sense at this price point.

The catch is that the GX800 has a habit of making its out-of-camera JPEGs look a little dull, due to a combination of underexposure and a bias towards overly cool auto white balance. So it makes sense to keep an eye on the live histogram and apply exposure compensation whenever necessary. Meanwhile, the colour can be fixed using either in-camera raw processing or by automatic corrections in programs such as Photoshop or Snapseed.





At its best the GX800 gives well-exposed, colourful images  
12-32mm at 17mm  
1/400sec at f/5.6, ISO 200

## For and against

- ✚ Compact and lightweight
- ✚ Fast and responsive
- ✚ Well-integrated touchscreen control
- ✖ Uses fiddly MicroSD cards
- ✖ Screen only tilts upwards
- ✖ Out-of-camera JPEGs can look dull



## Verdict

WITH the Lumix DC-GX800, Panasonic has taken the main imaging components of its higher-end models from last year and squeezed them into a really compact, pocketable form. The result is one of the smallest interchangeable-lens models we've seen recently, and with the 12-32mm pancake zoom it'll happily slip into a large jacket pocket or a small bag.

Like other small cameras the GX800 is somewhat compromised when it comes to handling but thankfully the well-integrated touchscreen goes a long way to making up for the relative lack of physical controls, while the tilting screen and textured surface help with holding the camera steady. The Four Thirds sensor gives very decent image quality, too, just as long as you keep an eye on exposure and white balance. For those interested in video, it's the smallest interchangeable-lens

camera that can record 4K at a decent frame rate of 30fps. Enthusiast photographers may not be immediately attracted to this type of camera but when used with a set of small lenses, such as Panasonic's 20mm f/1.7 pancake and 35-100mm f/4-5.6 telezoom, the GX800 is capable of delivering SLR-level image quality at a fraction of the size and weight, just as long as you can live without a viewfinder.

It's an interesting alternative for anyone considering an enthusiast compact, especially for existing Micro Four Thirds users who already own some lenses.



FEATURES	8/10
BUILD & HANDLING	7/10
METERING	7/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10

## Focal points

Despite its compact size, the Panasonic GX800 manages to fit plenty of features on board

### Battery

With the same DMW-BLH7E Li-ion as the GF7, the GX800 is rated for just 210 shots per charge with the 12-32mm lens, so carrying a spare would be wise. The battery charges through the USB port.

### Memory card

Unlike the GF7, the GX800 uses the small, fiddly microSD format, so it's best to avoid changing the card anywhere it might get lost easily. However, unless you regularly remove the card this shouldn't be a problem.

### Kit zoom

The 12-32mm f/3.5-5.6 OIS lens adds just 24mm to the thickness of the camera and weighs a mere 70g. Optically it's not great at wideangle, and the 64mm-equivalent long end is a little restrictive, but despite this it matches the camera well.

### Custom controls

Three physical buttons on the camera's body are user-configurable, alongside five on-screen custom buttons and a fully user-configurable on-screen Q menu. The two top-plate buttons can be separately assigned in playback mode.



### Flip-up screen

The top-hinged LCD tilts upwards for waist-level shooting and can face forwards over the top of the camera for selfies. In this position it mirrors the display and engages face-detection along with a 3-second self-timer.

### Pop-up flash

The small built-in flash is released by a sliding switch above the LCD, and has a puny guide number of just 4m at ISO 100. It can't control off-camera units wirelessly and there's no hotshoe either, allowing little scope for using creative external lighting.





# SIGMA

Welcome to the world of zero distortion.  
The ultimate 12mm ultra-wide-angle  
performance.

## **A** Art **12-24mm F4 DG HSM**

Padded case included.

Available for Sigma, Canon and Nikon AF cameras.

**Made in Japan**



### **Mount Conversion Service**

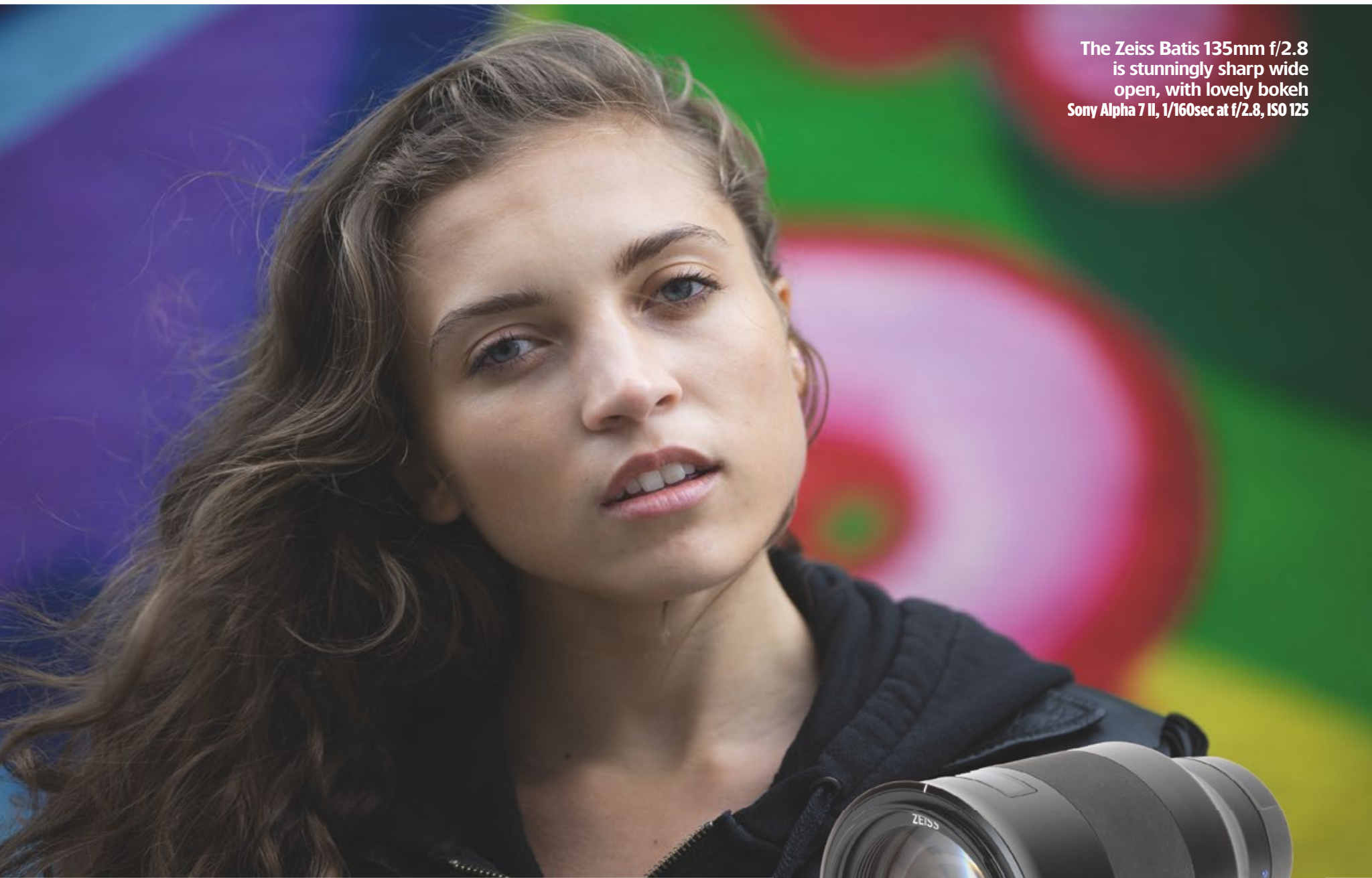
Change your mind? Change your mount.  
Mount Conversion Service. Only by SIGMA.



**SIGMA**  
**3 YEAR UK WARRANTY**  
For registration and conditions log on to  
[www.sigma-imaging-uk.com/warranty](http://www.sigma-imaging-uk.com/warranty)



The Zeiss Batis 135mm f/2.8 is stunningly sharp wide open, with lovely bokeh  
Sony Alpha 7 II, 1/160sec at f/2.8, ISO 125



# Zeiss Batis 135mm f/2.8

Is this new portrait lens for Sony Alpha 7 cameras worth its stratospheric price, asks **Andy Westlake**

**Z**eiss is one of the grandest old names in all of photography, having been making optical instruments since 1847. Its current range of lenses consists of top-quality fixed focal-length primes that are divided into curiously named families depending on the type of camera they're designed to fit. Here we're considering the Batis 135mm f/2.8, which is the fourth in its range of autofocus lenses for full-frame mirrorless Sony Alpha 7 cameras. Of course, the lens can also be used on Sony's APS-C mirrorless bodies, too, on which it will give a 200mm equivalent field of view.

With its 135mm focal length, this optic falls towards the long end of the short telephoto 'portrait' range, which means it offers a particularly flattering perspective for head-and-shoulders shots, along with the ability to blur away out-of-focus backgrounds. But it can be used for a lot more than just pictures of people; it's ideal for any subject that benefits from shallow depth of field or isolation from the background, or alternatively for the perspective compression provided by telephoto lenses.

However, in a market where f/2 and even f/1.8 135mm primes are commonplace, the Batis's more modest f/2.8 aperture will likely

raise eyebrows, especially given its £1,750 price tag. And while it's the only native E-mount 135mm prime on the market, Sigma's new 135mm f/1.8 DG HSM Art can be used on Alpha 7 bodies via the firm's MC-11 mount converter, while Sony's own Alpha-mount 135mm f/1.8 can be used in conjunction with its LA-EA4 adapter. But the Batis has a trick of its own in the shape of optical image stabilisation, allowing hand-held shooting at slower shutter speeds without blur from camera shake. Then again, with second-generation Alpha 7 bodies having in-body stabilisation anyway, this could be seen as redundant. So does this lens make any sense?

## Features

Zeiss has used an optical formula of 14 elements in 12 groups in this Apo-Sonnar design, which makes it more complex even than the faster Sigma and Sony f/1.8 lenses. Zeiss claims that by experimenting with special glass types during the design it's





The Batis maintains its wide-open sharpness at close-focus distances  
Sony Alpha 7 II, 1/1600sec at f/2.8, ISO 100



been able to minimise all kinds of optical flaws, such as chromatic aberration.

An internal focus system is used to drive the lens through its distance range, which culminates at a usefully close 87cm. It's not a macro lens but can still shoot subjects as small as 18.5x12.5cm when used on a full-frame camera. The nine-bladed diaphragm closes down to f/22 in 1/3-stop increments and gives a distinctly polygonal, rather than circular, shape when viewed from the front of the lens. Here you'll also find a non-rotating 67mm thread for attaching filters, surrounded by a bayonet mount for the deep plastic hood.

Perhaps the most unusual feature is a small OLED panel on the top of the barrel that displays subject distance and depth of field, adapting in real time to changes in the focus and aperture setting. But while on the wideangle lenses in the Batis family this can be useful for hyperfocal and zone focusing techniques, on the 135mm it spends most of its time reminding you how perilously narrow your depth of field is. This means the scale exists much more for reference purposes than as a focusing aid.

### Build and handling

In typical Zeiss fashion, the Batis 135mm is a solidly built lens with a robust metal barrel broken only by the broad, smooth rubberised manual focus ring. The cosmetic design is stylish and minimalist, with blue Zeiss badges on either side to remind you of its pedigree. The section of the barrel immediately adjacent to the mount is the narrowest, to allow space for your fingers to fit around the relatively compact Alpha 7 handgrip. Moving away from

the camera body, the barrel flares outwards to form a cylinder 81mm in diameter for most of its length. Right at the front it curves outwards again, forming a continuous fluid shape with the hood when it's mounted. The hood can also be reversed when it's not in use.

Dust and moisture sealing is provided, with a blue rubberised seal around the lens mount to combat ingress of water to the camera body. With its 613g weight, the lens feels well balanced on the Alpha 7 II that I used for testing – indeed much more so than pictures of the combination might suggest. Zeiss says it has consciously struck a balance between size, weight and light-gathering ability, and I think it's made a pretty good choice here. The only small handling flaw is that the dark blue alignment dot for mounting the lens is difficult to pick out against the matt-black barrel finish.

### Focusing

When it comes to autofocus, the Batis is extremely well behaved. I'd never expect this kind of fast prime to offer super-fast autofocus, but it's pretty quick under all but the lowest light conditions. It's also essentially silent, making it both unobtrusive for stills shooting and an attractive option for videographers who wish to pull focus from one subject to another during recording. Most importantly, though, it's consistently accurate, no matter where in the frame you place the focus point. This is a huge advantage of the on-sensor autofocus systems used in mirrorless cameras. But with such narrow depth of field you need to pay very close attention to where you place the AF point, and ideally use the finest focus area possible, to guarantee the most accurate results. One thing you'll quickly notice when



At f/4 the lens is super-sharp  
Sony Alpha 7 II, 1/1600sec at f/4, ISO 100



shooting people is that the slightest movement of your subject can throw your focus out fractionally when viewing images onscreen.

Manual focus is electronically, rather than manually, controlled but does a decent enough job of mimicking the feel of a traditional manual focus lens. The focus ring rotates extremely smoothly, although with no hard end-stops to mark the limits of the focus range. Again, the Alpha 7's electronic viewing makes it especially easy to judge accurate focus, not only because the viewfinder gives a completely accurate depiction of focus and depth of field but also because of the focus aids available, including peaking and magnified view displays.

### Image quality

So now we get down to the nitty gritty. If you're contemplating dropping this much cash on an f/2.8 prime, you're going to want it to be good. However, in this case your luck is in because the Batis 135mm isn't just good, it's astonishing. Indeed in almost a decade of reviewing lenses, I've seen few that come anywhere this close to perfection.

Try as I might, I've struggled to find anything that looks like a flaw. Images are sensationally sharp from corner to corner even at f/2.8, and show no hint of chromatic aberration, either longitudinal or lateral. As with any fast lens there's a degree of vignetting wide open but its gradual fall-off profile means that aesthetically it's more likely to help outline your subjects than to detract from them. All that's left to nitpick is some mild pincushion distortion, but if anything this adds a flattering slimming effect to people pictures, and it's easy to correct in software when necessary (this can also be done in-camera using the Lens Comp menu settings).

Then there's the bokeh – the rendition of out-of-focus regions of the image. It looks consistently gorgeous, essentially irrespective of subject or background distance and aperture. Indeed, with this lens I found myself seeking out interesting backgrounds just to see how it would dissolve them away. You'd get a greater degree of blur from a larger aperture lens, of course, but aesthetically you'll be hard-pressed to surpass the Batis's images.

With such a complex optical design you might expect the lens to be prone to flare but again, I found it incredibly well behaved. Even pointing directly into the sun, I saw impressively little loss of contrast.

The lens also includes optical stabilisation and this appears to work very well. Indeed, I was regularly able to handhold at shutter speeds as low as 1/15sec with little or no visible blur at the pixel level. I tested the lens on an Alpha 7 II which has in-body stabilisation but because Zeiss cooperates very closely with Sony, in principle the body should have handed pitch and yaw correction to the lens. In normal shooting these are the main contributors to blur from camera shake, so owners of first-generation Alpha 7 models should hopefully see similar results.



Image stabilisation let me hand-hold at 1/15sec

## Our verdict

As I said at the start, £1,750 is a lot of money to spend on a 135mm f/2.8 prime but with the Batis you can easily see where the money goes. It's beautifully built, autofocuses silently and accurately, and has very effective image stabilisation. Most important, its image quality is sublime – I can't imagine any prospective buyer being disappointed.

However, Alpha 7 users are now faced with a sudden glut of portrait lenses: aside from this one there's the Sony FE 100mm f/2.8 STF GM OSS with its strong apodisation element for ultra-smooth bokeh, while Sigma's monster 135mm f/1.8 looks like a very tempting proposition, too. We're looking forward to testing both these heavyweight contenders in the near future, and each is sure to have its own strengths and weaknesses. But the stellar Zeiss Batis 135mm f/2.8 sets an exceptionally high bar that won't be easy for the others to match.



### Data file

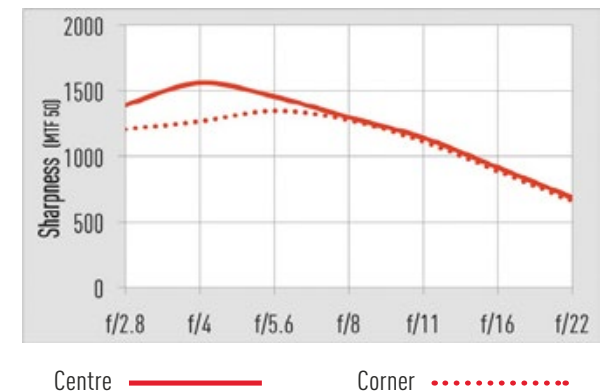
**Price** £1,749 (RRP)  
**Filter diameter** 67mm  
**Lens elements** 14  
**Groups** 12  
**Diaphragm blades** 9  
**Aperture** f/2.8-22  
**Minimum focus** 87cm  
**Length** 120mm  
**Diameter** 84mm  
**Weight** 614g  
**Lens Mount** Sony E (full-frame)

**Amateur Photographer Testbench GOLD**  
 ★★★★★

## Zeiss Batis 135mm f/2.8

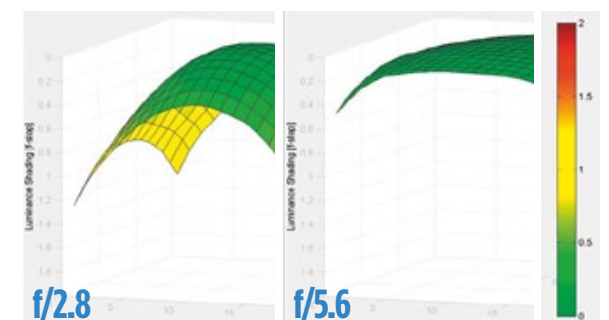
### Resolution

Central sharpness is exceptional even at f/2.8 but the corners really aren't too far behind (note these tests used the 42.4MP Alpha 7R II). Stopping down to f/4 gives peak central sharpness, while the corners reach their best at f/5.6. At f/8 the lens gives uniformly excellent results from corner to corner, but at smaller apertures diffraction progressively softens the image.



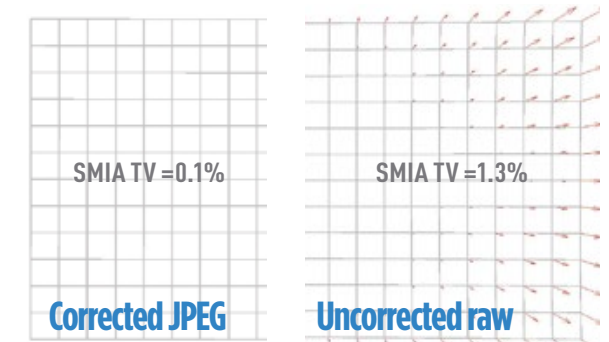
### Shading

With its relatively large front element, the Batis's vignetting is far from severe, with less than 1.3 stops fall-off in illumination at the corners with the aperture set to f/2.8. Stopping down to f/4 reduces this significantly and by f/5.6 there's just a negligible amount of residual vignetting remaining that's localised to the corners of the frame.



### Curvilinear distortion

In the nearest thing the Batis has to a flaw, pincushion distortion is plainly visible in our chart tests when we look at uncorrected raw files. Turn on in-camera lens corrections (or use profiled lens corrections in raw processing) and this disappears at a stroke, to give perfectly corrected images.





# Amateur Photographer

**MONTHLY EXTRAS,  
EXCLUSIVE TO SUBSCRIBERS**

# Rewards



**48 free\* fragrant  
English lavender plants  
worth £31.96**



**Save 25% or more on  
Sandown Park, Kempton Park  
and Epsom Downs race tickets**



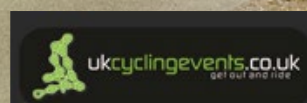
**3 prizes  
to be won**



**Win a cookery class and  
goody bag for yourself  
and a friend**



**Save 10% on your road  
and mountain bike events  
this season**



**Join Rewards today and get even more from your magazine subscription at no extra cost. Enjoy exclusive handpicked offers and unique giveaways every month.**

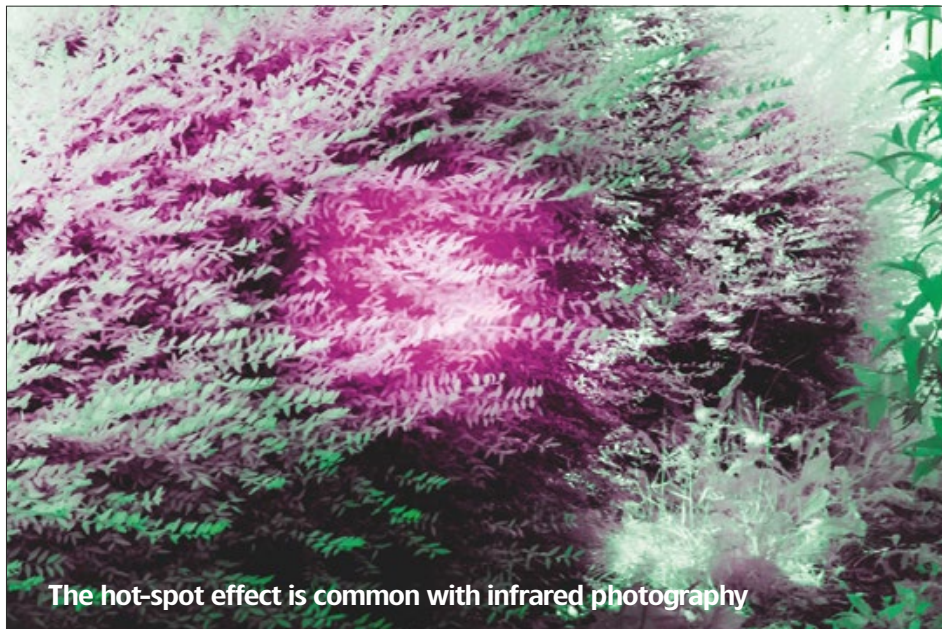
**Join today and view your rewards at:**  
**[amateurphotographer.co.uk/rewards](http://amateurphotographer.co.uk/rewards)**

\*Just pay £5.65 postage • The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access, as long as the subscription has been purchased directly through the publishers at [magazinesdirect.com](http://magazinesdirect.com) • Full terms and conditions are available at [mymagazinerewards.co.uk](http://mymagazinerewards.co.uk)  
• For enquiries, contact [help@magazinesdirect.com](mailto:help@magazinesdirect.com) or call 0330 333 4333 (Lines are open Monday to Friday, 8:30am-5:30pm UK time, excluding Bank Holidays)



# TechSupport

Email your questions to: [apanswers@timeinc.com](mailto:apanswers@timeinc.com), Twitter @AP\_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



The hot-spot effect is common with infrared photography

## Infrared problems

**Q** I've recently had my Canon EOS-400D converted to near-infrared and, using my Canon EF-S 17-55mm f/2.8 IS, was getting excellent results shooting landscapes last spring. I've just acquired a Tamron 18-250mm and thought I'd have a go at telephoto infrared now we're seeing some sunshine. Unfortunately, I'm getting what looks like very bad flare in the middle of the frame, and focusing is rather hit and miss. How can I address these issues? **Tim Underwood**

**A** Camera lenses work in the visible spectrum and there is little optimisation for infrared use.

This difference in refraction has a number of consequences for infrared photography. Common to all lenses, the focusing point will be different from visible light. This can be a problem with DSLRs using autofocus because the focusing system uses lenses. It's not usually a problem with mirrorless cameras since focus is determined by the sharpness of the focus point on the sensor. If you have focus errors, manual focusing using live view is the answer. However, there is no live view option on the EOS 400D, so it'll be trial and error.

Another consequence is the hot-spot effect, where the centre of the frame is brighter. This is caused by a number of issues such as infrared light being reflected off the sensor, or other internal reflections failing to be filtered out by lens coatings. I've seen references to the Tamron 18-250 being poor in this respect. Stepping the lens aperture down can help.

## Photographing from a light aircraft

**Q** I will soon be doing a lot of travel by light aircraft. I'll be flying at fairly low level (not up with the big boys) so would appreciate any tips for taking photographs. I will not be able to

open a door or window in flight so anticipate potential issues with trying to shoot through the window glass.

**Ddraig-goch (from AP forum)**

**A** You can expect a lot of vibration and general instability so you should

set up the camera to shoot as fast a shutter speed as it can, and enable image stabilisation. Dirt and scratches on the windows could fool autofocus. Manual focus, ensuring infinity is sharp, will help, plus you don't want a small aperture that will bring out imperfections from the window.

Placing the lens as close to the glass as possible will help to avoid some reflections and blur any surface imperfections. If you find the end results are lacking contrast, use a dehaze filter in Adobe (similar options available in other editing packages).

## Macro poor with full frame

**Q** I recently upgraded from a Nikon D5200 to an elderly but decent condition full-frame D700. I'm very happy with it but I'm a little confused with the results I'm getting for macro photography compared with my old D5200 with my Sigma 105mm f/2.8 EX DG OS HSM Macro.

I'm not getting as much magnification with the D700. The Sigma 105 macro is rated for macro work 1:1 so I thought the magnification was down to the lens, not the camera. Secondly, I know the D700 is an older camera but my macro results are definitely no better than the D5200. If anything, I used to get better results with the D5200, which is disappointing. Could I be doing something wrong?

**A** You illustrate an example of where going full frame has, for macro work, not been beneficial and in your case there are a number of reasons.

First of all, you're correct that the lens determines the size the subject is reproduced on the sensor. Many macro lenses, like the Sigma 105mm, are designed to deliver life-size reproduction of the subject at closest focus. This is referred to as 1:1 or 100% reproduction. This is regardless of sensor size.

What you are seeing is that on your FF D700 the subject appears smaller at the same focus distance compared with your D5200. This is simply the difference in cropping factor between the D5200 and its smaller APS-C sensor, and the larger D700 full-frame sensor. The subject is the same size but the D5200 crops the view.

Secondly, the D5200 has a 24-million-pixel sensor compared with the D700's 12 million pixels. That's double the pixels in favour of the D5200 but the actual density is even higher because the sensor is smaller. The D5200 will, in theory, produce more sensor resolution, although some of that will be lost due to diffraction.

**Q&A compiled by Ian Burley**



The Nikon D700's full-frame sensor impacts the quality of macro images





#### Seminar

Achieving a Cinematic Look with the Sony E-mount System - Philip Bloom



#### Seminar

Explore the Possibilities with Canon EF Lenses - Simeon Quarrie



#### Seminar

It's Not about the Camera - Paul Sanders

# London Lens Show

Saturday 6th May 2017  
Business Design Centre  
Islington, London  
N1 0QH

Head to the **UK's biggest lens event** for gear, demos, workshops, talks, advice, promotions and much more:

- Exclusive promotions from the big brands
- Eight seminars from leading professionals, including Philip Bloom, Keith Bernstein, Matt Emmett, Jim Marks, Simeon Quarrie, Paul Sanders and Elishama Udorok
- Touch and try the latest gear
- Half-price sensor cleaning with Fixation
- Macro workshop with Wild Arena
- Live photographic experiences



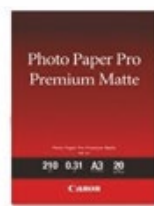
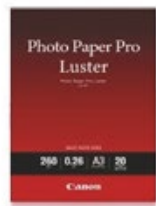
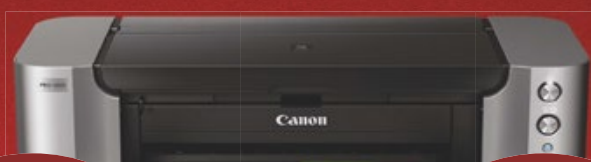
**Tickets: Free** in advance, **£5** on the door, **£20** per seminar. Visit [eventbrite.co.uk](http://eventbrite.co.uk)

Canon

## Canon Pixma Pro 100S

Our best-selling professional photo printer

EXCLUSIVE  
BUNDLE  
DEAL



"This is a machine that produces stunning prints and I cannot believe that anyone could require anything better." – Michael, TrustPilot

only **£495**

With full set of inks, A3 luster paper & A3 matte paper

\* price includes VAT at 20%



Get this bundle now at:  
[www.printerbase.co.uk/canon-bundle](http://www.printerbase.co.uk/canon-bundle)

Or give us a call on:  
**0800 170 7234**

## WANTED FOR CASH Exclusively... **Nikon** HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at [info@graysofwestminster.com](mailto:info@graysofwestminster.com) for our highest offer.

Grays of Westminster  
– Exclusively... **Nikon**  
40 Churton Street, Pimlico  
London SW1V 2LP



[www.graysofwestminster.co.uk](http://www.graysofwestminster.co.uk)





## Tony Kemplen on the ...

# The Welta Penti

A quirky and attractive East German model that makes use of Agfa's Rapid cartridge system

When it was launched in 1959, the Penti was unashamedly marketed as a 'lady's camera'. With its curvaceous anodised-gold metallic body and cream-enamel finish, it's as much a fashion accessory as a piece of photographic equipment. But for all the external glamour, there is a well-featured camera inside. The diminutive size is possible because this is a half-frame camera. Furthermore, although it makes use of 35mm film, it uses Agfa Rapid cartridges that take up less room as they have no spools to accommodate.

It sports a 30mm f/3.5 Trioplan lens that focuses down to a metre and stops down to f/22, while the three-speed shutter also has a 'B' setting, quite feasible to use, as the camera had both a tripod bush and a cable release socket. There is a cold shoe and a flash sync socket, and I would like to think that an equally stylish matching flash gun was available, but have not been able to find any mention of one.

Agfa's Rapid cartridge system enjoyed some popularity in the 1950s and '60s, as it made loading the camera a much simpler procedure, avoiding the need to thread a film leader at the start and to rewind the cassette when you've finished. The downside was that without spools, film was simply pushed into the take-up cassette, and so only short lengths were possible before things started to jam up.

The Penti was made by Welta in East Germany, a company which was one of several who merged in the early 1960s to form Pentacon, the firm behind the well-known Praktica range.



Launched in 1959 and marketed as much as a fashion accessory as a camera

Somehow I don't associate glamour with East Germany in the 1950s, and I expect these cameras were mainly intended for the export market; mine certainly was, as it is marked 'made in Germany', though it doesn't go so far as to show the focusing scale in feet and inches, which was often the case in cameras destined for the US market.



The bronze bear taken with the Penti and its unique 'plunger' system

In order to use the camera you need two Rapid cartridges. If you're lucky there will be at least one in the camera already, but if not, they are easy enough to come by online. With access to a darkroom or a changing bag, it's quite simple to insert the required length of film into an empty cartridge – I find this almost impossible to do without lightly gripping the film surface, so it's important to wear cotton gloves to avoid multiple finger prints on your negatives.

Once the camera is loaded, the film is advanced and the shutter cocked by means of a plunger on the side of the body, which rather disconcertingly shoots back out when you take a picture. Though quirky, this plunger system is not unique, as it features on several mid-20th century German cameras, including the Voigtlander Vitessa (seen in my masthead photo, above). It also allows you to shoot frames in quick succession, though that wasn't necessary to capture a motionless bronze bear, in my local Victorian bearpit (left).

## Contact

Amateur Photographer, Time Inc (UK) Ltd,  
Pinehurst 2, Pinehurst Road, Farnborough,  
Hampshire GU14 7BF

Telephone 01252 555 213

Email [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com)

Picture returns: telephone 01252 555 378

Email [appicturedesk@timeinc.com](mailto:appicturedesk@timeinc.com)

## Subscriptions

Enquiries and orders email

[help@magazinesdirect.com](mailto:help@magazinesdirect.com)

Alternatively, telephone 0330 333 1113

overseas +44 330 1113 (lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)

One year (51 issues) UK £155.50; Europe €259; USA \$338.99; Rest of World £221.99

## Test Reports

Contact OTC for copies of AP test reports.

Tel: 01707 273 773

## Advertising

Email [paul.ward@timeinc.com](mailto:paul.ward@timeinc.com)

Inserts: Call Mona Amarasakera, Canopy

Media, on 0203 148 3710

## Editorial team

Group Editor

Nigel Atherton

Deputy Editor

Geoff Harris

PA and Senior Brand Assistant

Leeanne Wright

Technical Editor

Andy Westlake

Deputy Technical Editor

Michael Topham

Technique Editor

Tracy Calder

Senior Features Writer

Oliver Atwell

News Editor

Hollie Latham Hucker

News Assistant

Liam Clifford

Production Editor

Jacqueline Porter

Chief Sub Editor

Jolene Menezes

Senior Sub Editor

Amanda Stroud

Art Editor

Sarah Foster

Senior Designer

Robert Farmer

Studio Manager

Andrew Sydenham

Picture Researcher

Rosie Barratt

Video Production

Dan Laughton

Photo-Science Consultant Professor Robert Newman

Senior contributor

Roger Hicks

## Special thanks to The moderators of the AP

website Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

## Advertising

Head of Market Paul Ward

01252 555 342

Head of Market Justeen Jones

01622 861 148

Account Manager Liz Reid

01252 555 354

Media Advisor Lucy Willans

01252 555 348

Media Advisor Tommy Sullivan

01252 555 344

Production Coordinator James Wise 0203 148 2694

## Marketing

Head of Marketing

Samantha Blakey

Marketing Manager

Amy Golby

## Publishing team

Chief Executive Officer

Marcus Rich

Group Managing Director

Oswin Grady

Publishing Director

Simon Owen

Group Magazines Editor Garry Coward-Williams

## Printed in the UK by the Wyndeham Group

Distributed by Marketforce, 5 Churchill Place,  
London E14. Telephone 0203 787 9001

**Editorial Complaints** We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at [complaints@timeinc.com](mailto:complaints@timeinc.com) or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer © is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2017 Amateur Photographer (incorporating Photo Technique, Camera Weekly & What Digital Camera) Email: [amateurphotographer@timeinc.com](mailto:amateurphotographer@timeinc.com) Website: [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk) Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.



# RICHARD CAPLAN

60 Pall Mall, London SW1Y 5HZ  
Tel. 0207 807 9990



HASSELBLAD

[www.richardcaplan.co.uk](http://www.richardcaplan.co.uk)



We Sell, Buy and Part-Exchange Premium Photo Equipment

## LEICA M BODIES

Leica M-P (240) black, boxed	£3,495
Leica M (240), silver, boxed	£3,195
Leica M (240), black, boxed	£2,995
Leica M Monochrom mk1, new sensor	£3,199
Leica M Monochrom mk1, new sensor	£2,799
Leica M7 black paint/ostrich skin, boxed, 0.72	
Leica warranty until OCT 2017	£2,495
Leica M7 black body, 0.58	£1,195
Leica M2 silver	from £599

## LEICA M LENSES

Leica 18mm/3.8 SUPER-ELMAR-M, boxed	£1,699
Leica 21mm/1.4 SUMMILUX-M ASPH, boxed	£4,295
Leica 21mm/2.8 ELMARIT-M + finder	£999
Leica 28mm/2 SUMMICRON-M ASPH	from £1,599
Leica 35mm/2.8 element w/specs + case	£1,450
Leica 50mm/2 v. 4 (early) + hood	£799
Leica 50mm/2.8 ELMAR-M collapsible+hood	£549
Leica 50mm/2.5 SUMMARIT-M	from £749
Leica 50mm/2 SUMMICRON COLLAPSIBLE	£349
Leitz 65mm/3.5 ELMAR + VISOFLEX 2	£499
Leica 75mm/2.5 SUMMARIT-M boxed 6-bit	£799
Leica 90mm/2 APO-SUMMICRON-M ASPH	£1,795
Leica 90mm/4 MACRO-SET-M, boxed, mint	£1,995
Leica 90mm/2.8 TELE-ELMARIT + HOOD	£699
Leica 90mm/2.8 TELE-ELMARIT (ver I)	£399
Leica 90mm/2.5 SUMMARIT-M	£799
Leica 90mm/4 ELMAR collapsible	£199
Leica 135mm/3.4 APO-TELYT-M	£1,699

Leica 135mm/4 TELE-ELMAR, + HOOD

Leica 135mm/4 ELMAR SILVER

Leica 135mm/2.8 ELMARIT (Canada) from

## LEICA SCREW MOUNT

Leica 250GG REPORTER inc film cassettes

Leica IIIg mint inc 5cm/2.8 ELMAR

Leica IIIa inc 5cm/3.5

Leica IIIIf inc 5cm/3.5 collapsible

Leica IIIb (1938) + 5cm/3.5 chrome

Leica Standard inc 5cm/3.5 elmar (1939)

Leica 3.5cm/2.8 SUMMARON

Leica 3.5cm/3.5 SUMMARON

Leica 5cm/2 SUMMAR collapsible, uncoated

Leica 9cm/4 ELMAR 3-ELEMENT SILVER

Leitz 13.5cm/4 HEKTOR

## LEICA R

Leica Digital Modul-R, boxed

Leica R5 black body

Leica R5 SL MOT, black body

Leica 35-70mm/3.5 VARIO-ELMAR-R (German

Leica 50mm/2 SUMMICRON-R, 3 cam

Leica 180mm/2.8 ELMARIT-R 3-cam, as seen

Leica 105-280mm/4.2 VARIO-ELMAR-R

Leica 80-200mm/4.5 VARIO-ELMAR-R

## NIKON

Nikon S3 2000 w/50mmf1.4 mint, inc ERC

Nikon S8-800 flash + SU-800 transmitter

Nikkor 135mm/2 AIS

Nikkor 28mm/2.5 PC +filter, hood, case

## MISCELLANEOUS

Leica S2 body, boxed	£3,495
Leica 35mm/2.5 SUMMARIT-S, boxed	£2,750
Leica T silver + 18-56mm, boxed	£1,595
Leica 35mm/1.4 SUMMILUX-TL, silver, boxed	£1,295
Leica X edition 'Moncler'	£999
Leica X2 black, optical finder, grip, hood	£699
Art Panorama 170 mkII (617) inc 90mm lens	£1,499
Hasselblad H1 body+prism+magazine, boxed	£899
Hasselblad 28mm/4 HCD	£2,499
Hasselblad HV set, mint, inc Zeiss 24-70mm	
and peli-type case, serial no. 00001	£3,495
Hasselblad 503CX+80mm gold, boxed	£2,995
Hasselblad 503CW +A12 back, winder CW	£1,399
Hasselblad 503CX +A12 back	£849
Hasselblad Flex Body + case	£999
Hasselblad 500ELM 'moon' special edition	£995
Hasselblad 202FA, prism, E12	£1,299
Hasselblad 500C + A12, 80mm/2.8 C	£799
Hasselblad PME 90, metered prism	£399
Hasselblad D-FLASH 40	£179
Rolleiflex 2.8F (Planar), inc case	£1,200
Voigtlander Bessa III 667 (80mm) + case	£1,499
Canon 24-70mm/4 L IS USM, boxed	£499
Canon 50mm/1.4 EF	£225
Canon 60mm/2.8 MACRO USM, boxed	£199
Canon 24mm/2.8 EF	£129
Sigma 180mm/3.5 MACRO for Canon EOS	£299
E&OE, P&P £10 - next day delivery.	

**WE WANT YOUR  
USED EQUIPMENT**

COMMISSION SALES  
PART EXCHANGE  
CASH PURCHASE



**CONTACT US FOR PRICES**



SAT 27th May

BOOK ONLINE NOW

[www.cambrianphoto.co.uk](http://www.cambrianphoto.co.uk)

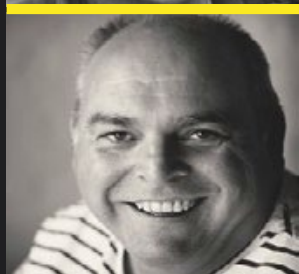
+ PHOTO  
OPTIC  
SHOW  
2017



Evolution & Revolution

**Joe Cornish**

£9.99



Seminar and live shoot

**Damien Lovegrove**

£9.99

10AM - 5PM

01492 532510

Colwyn Bay  
North Wales  
Jct 21, A55

One-day only deals

New products

Speak to the experts

Product demos

Panasonic

Sigma

Canon

Sony

Olympus

Fujifilm

Pentax

Manfrotto

Nikon

+ many more...

 CAMBRIAN PHOTOGRAPHY



# Camtech

MAIL ORDER HOTLINE:

**01954 251 715**

Open 9am — 9pm, 7 days a week  
www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

## Digital Photography

CANON EOS 5D MK 3 COMPLETE ONLY 25798 ACTS.....	MINT £1,295.00
CANON EOS 5D MK 2 COMPLETE.....	MINT- £745.00
CANON EOS 7D MK II BODY COMPLETE LOW USE.....	MINT BOXED £975.00
CANON EOS 6D BODY COMPLETE.....	MINT- £899.00
CANON EOS 600D WITH 18-55 LENS COMPLETE.....	MINT-BOXED £325.00
CANON EOS 5D BODY WITH BATTERY & CHGR.....	MINT £345.00
CANON EOS 100D BODY COMPLETE WITH ALL ACCSS.....	MINT BOXED £265.00
CANON EOS 1200D KIT WITH 18-55 LENS.....	MINT BOXED £199.00
CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	MINT- £199.00
CANON EOS 550D WITH CHGR+BATT.....	MINT- £155.00
CANON 580EX MK II SPEEDLITE.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £179.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £119.00
CANON BG-E11 GRIP FOR 5D MK III.....	MINT BOXED £175.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC++BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 2 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 60mm f2.4 F R UJINON MACRO BLACK LENS.....	MINT BOXED AS NEW £425.00
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED £1,395.00
NIKON D750 BODY COMPLETE ONLY 4621 ACTUATIONS MINT BOXED £1,295.00	
NIKON D700 BODY COMPLETE 21000 ACTUATIONS.....	MINT BOXED £575.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D7000 BODY COMPLETE 2339 ACTUATIONS.....	MINT BOXED £395.00
NIKON D2X BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £395.00
NIKON D2 HS BODY COMPLETE.....	EXC++BOXED £375.00
NIKON D300 BODY WITH BATTERY AND CHGR.....	MINT- £225.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT- BOXED £175.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
NIKON SB 600 SPEEDLITE.....	MINT- £99.00
NIKON SB 800 SPEEDLITE.....	EXC+++ £159.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £25.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £89.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD £199.00	
SIGMA 55 - 200mm F4/5.6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £59.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 16mm f2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £545.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 135mm f2.8 STF LENS FOR ALPHA.....	MINT BOXED £775.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f4 USM "L" LATEST.....	MINT+HOOD £745.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 17 - 40mm f4 USM "L".....	MINT- £299.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT BOXED £599.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT CASED £565.00
CANON 24 - 70mm f4 "L" USM IS LATEST + HOOD.....	MINT- £499.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT-CASED £479.00
CANON 28 - 70mm f2.8 USM "L" WITH HOOD.....	MINT-CASED £499.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABIL.....	MINT-CASED £1,375.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 100 - 400mm f4.5/5.6 "L" USM IMAGE STABIL.....	MINT-BOXED £675.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm f1.4 "L" USM.....	MINT £499.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED £545.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 135mm f2 USM "L" SUPERB LENS.....	MINT BOXED £675.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £895.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 24mm f2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CARL ZEISS 21mm f2.8 ZE T* CANON EOS FIT.....	MINT £599.00
CARL ZEISS 50mm f1.4 PLANNAR T* WITH HOOD.....	MINT £375.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 50mm f1.4 USM SUPER SHARP LENS.....	MINT £265.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 10 - 22mm f3.5/4.5 USM.....	MINT £375.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 24 - 85mm f3.5/4.5 USM WITH HOOD.....	MINT BOXED £175.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 55 - 250mm f4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00

KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £195.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPUX PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOE EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 -17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD,FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +8&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T*.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £85.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GDI DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLAH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	EXC+++ £179.00
CONTAX CARL ZEISS 28mm f2.8.....	MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

## Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA M3 BODY WITH CASE REALLY NICE ONE.....	EXC+++ £699.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++CASED £695.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA Iliig BODY WITH LEICA 5cm f2.....	MINT- £1,195.00
LEICA Iiic BODY WITH CASE.....	EXC++ £195.00
LEICA Iiic RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM MINT-BOXED £445.00	
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT.....	MINT BOXED £1,495.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2.8 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339#.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm f2.5 MC COL SKO WITH M RING.....	MINT £275.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R2 BODY BLACK.....	MINT BOXED £295.00
VOIGTLANDER BESSA R BODY BLACK.....	MINT-BOXED £225.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEEPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT+STRAP AND COVERS.....	MINT- £565.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED £125.00

## Medium & Large Format

HASSELBLAD H4D 40 COMPLETE WITH 80mm HC LENS.....	MINT-BOXED £4,995.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £765.00
HASSELBLAD 28mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,295.00
HASSELBLAD 120mm f4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 210mm f4 HC FOR H SYSTEM.....	EXC+++ £1,095.00
HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD 90mm f4 FOR X PAN I & II IN KEEPER.....	MINT £365.00

HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD TELECONVERTER H1.7X.....	MINT- £575.00
HASSELBLAD H13 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 50mm f2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm f4.5 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm F3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm F4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm F3.5 ZENANON S.....	MINT- £165.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-i LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-i220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA M645J COMPLETE WITH 80mm f2.8.....	MINT- £299.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT- £299.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £195.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00

## Nikon A/F & Digital, Lenses & Accessories

NIKON 10.5mm f2.8 G IF ED AF DX FISHEYE LENS .....	MINT BOXED £375.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 28mm f2.8 A/F "D".....	MINT CASED £165.00
NIKON 35mm f2 A/F.....	MINT £175.00
NIKON 35mm f2 A/F "D".....	MINT BOXED £195.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 A/F "D".....	MINT BOXED £89.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 50mm f1.4 A/F "D".....	MINT BOXED £195.00
NIKON 85mm f3.5 ED DX AF-S VR MICRO NIKKOR.....	MINT+HOOD £345.00
NIKON 105mm f2.8 "G" AF-S VR IF ED MICRO NIKKOR.....	MINT BOXED AS NEW £599.00
NIKON 180mm f2.8 A/F IF-ED LENS .....	MINT- £495.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW .....	MINT BOXED AS NEW £799.00
NIKON 600mm f4 "G" ED AF-S VR.....	EXC+++BOXED £4,495.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 35mm f4 "G" ED AF-S VR LENS LATEST .....	MINT+HOOD £775.00
NIKON 18 - 35mm f3.5/4.5 A/F/D IF.....	MINT BOXED £239.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII .....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 IF-ED AF-S ZOOM.....	MINT £125.00
NIKON 18 - 105mm f3.5/5.6 DX "G" ED AF-S VR.....	MINT BOXED £165.00
NIKON 18 - 135mm f3.5/5.6 "G" DX ED AF-S.....	MINT+HOOD £129.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR MK II.....	MINT BOXED £475.00
NIKON 24 - 85mm f2.8 A/F D.....	MINT BOXED £365.00
NIKON 24 - 120mm f4 "G" ED AF-S VR LATEST MODEL.....	MINT BOXED £745.00
NIKON 28 - 200mm f3.5/5.6 A/F D.....	EXC+++ £125.00
NIKON 28 - 200mm f3.5/5.6 "G" A/F IF ASPH ED.....	MINT+HOOD £245.00
NIKON 35 - 70mm f3.4/4.5 A/F LENS .....	EXC+++ £49.00
NIKON 35 - 135mm f3.5/4.5 A/F + HOOD.....	MINT- £129.00
NIKON 70 - 200mm f2.8 ED AF-S VR II LATEST.....	MINT BOXED £1,496.00
NIKON 70 - 300mm f4.5/5.6 "G" IF-ED AF-S VR LATEST.....	MINT BOXED £345.00
NIKON 75 - 300mm f4.5/5.6 A/F ZOOM + TRIPOD COLL .....	MINT- £159.00
NIKON 80 - 200mm f2.8 A/F IF-ED ZOOM GREAT LENS .....	MINT- £375.00
NIKON 80 - 400mm f4.5/5.6 "G" ED AF-S VR LATEST .....	MINT BOXED £1,895.00
TELEPLUS PRO 300 DG 1 x TELE CONVERTER.....	MINT BOXED £95.00
NIKON TC20E II 2X AF-S TELE CONVERTER.....	MINT- £195.00







# Lowering the cost of photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa CV31 1XB.

01926 339977 [www.premier-ink.co.uk](http://www.premier-ink.co.uk)



# Premier

Ink & Photographic

## Memory

The full range of Sandisk and Lexar memory cards at very competitive prices.

### SDHC & SDXC

#### Lexar Professional 633X (95MB/s)

16GB £8.99  
32GB £15.99  
64GB £27.99  
128GB £54.99

#### 1000X (150MB/s)

16GB £14.99  
32GB £22.99  
64GB £35.99  
128GB £63.99

#### 2000X (300MB/s)

32GB £51.99  
64GB £95.99

#### Sandisk Blue 33X (5MB/s)

4GB £3.49  
8GB £3.99  
16GB £5.99

#### Sandisk Ultra 266X (40MB/s)

8GB £4.99  
16GB £6.99  
32GB £12.99  
64GB £24.99

#### Sandisk Extreme 400X (60MB/s)

16GB £10.99  
32GB £17.99  
64GB £34.99

#### Sandisk Extreme Pro 633X (95MB/s)

16GB £17.99  
32GB £23.99  
64GB £42.99  
128GB £82.99

#### 1866X (280MB/s)

16GB £49.99  
32GB £79.99  
64GB £129.99

#### Compact Flash

##### Lexar Professional 800X (120MB/s)

8GB £19.99  
16GB £27.99  
32GB £36.99  
64GB £56.99

##### 1066X (160MB/s)

16GB £33.99  
32GB £56.99  
64GB £99.99  
128GB £192.99

#### Sandisk Ultra 333X (50MB/s)

8GB £11.99  
16GB £15.99  
32GB £24.99

#### Sandisk Extreme 800X (120MB/s)

16GB £26.99  
32GB £32.99  
64GB £47.99  
128GB £94.99

#### Sandisk Extreme Pro 1066X (160MB/s)

16GB £33.99  
32GB £47.99  
64GB £82.99  
128GB £149.99

#### XQD Cards

Lexar Professional 1333X (200MB/s)  
32GB £69.99  
64GB £99.99

#### MicroSDHC & SDXC

Lexar Professional 633X (95MB/s)  
32GB £21.99  
64GB £43.99

#### Delkin Professional 375X (56MB/s)

32GB £16.99  
64GB £32.99

#### Sandisk Ultra 320X (48MB/s)

16GB £6.99  
32GB £12.99  
64GB £24.99

#### Readers & Cases

Lexar USB3 Card Reader £22.99  
Lexar HR1 Workflow Hub £49.99  
Delkin USB2 Card Reader £9.99  
Delkin USB3 Card Reader £19.99  
Delkin SD Card (x8) Case £6.99  
Delkin CF Card (x4) Case £6.99

## Batteries

Replacement rechargeable Li-ion batteries, manufactured by Hahnel or Blumax. All come with a two-year guarantee.

### NB-2L/LH for Canon £9.99

NB-4L for Canon £9.99

NB-5L for Canon £9.99

NB-6L for Canon £9.99

NB-7L for Canon £9.99

NB-9L for Canon £9.99

NB-10L for Canon £12.99

NB-11L for Canon £12.99

BP-511 for Canon £12.99

LP-E5 for Canon £9.99

LP-E6 for Canon £16.99

LP-E8 for Canon £12.99

LP-E10 for Canon £12.99

LP-E12 for Canon £12.99

NP45 for Fuji £9.99

NP50 for Fuji £9.99

NP95 for Fuji £9.99

NPW126 for Fuji £12.99

NP400 for Fuji £12.99

EN-EL3E for Nikon £14.99

EN-EL5 for Nikon £9.99

EN-EL9 for Nikon £12.99

EN-EL10 for Nikon £9.99

EN-EL11 for Nikon £9.99

EN-EL12 for Nikon £9.99

EN-EL14 for Nikon £19.99

EN-EL15 for Nikon £24.99

EN-EL19 for Nikon £12.99

EN-EL20 for Nikon £12.99

EN-EL21 for Nikon £12.99

Li10B/12B for Olympus £9.99

Li40B/42B for Olympus £9.99

Li50B for Olympus £9.99

BLM-1 for Olympus £12.99

BLN-1 for Olympus £24.99

BLS-1 for Olympus £12.99

BLS-5 for Olympus £15.99

CGR-S006 for Panasonic £9.99

CGA-S007 for Panasonic £9.99

DMW-BCG10 Panasonic £19.99

DMW-BCM13 Panasonic £19.99

DMW-BLB13 Panasonic £27.99

DMW-BLC12 Panasonic £23.99

DMW-BLD10 Panasonic £23.99

DMW-BLG10 Panasonic £22.99

DMW-BMB9 Panasonic £22.99

D-Li90 for Pentax £12.99

D-Li109 for Pentax £12.99

SLB-1137D for Samsung £9.99

SLB-1674 for Samsung £12.99

BG-1 for Sony £19.99

BY-1 for Sony £14.99

NP-FM500H for Sony £19.99

NP-FH50 for Sony £19.99

NP-FW50 for Sony £24.99

### Battery Grips

Professional battery grips, made by Hahnel.

5DMKII for Canon £84.99

5DMKIII for Canon £84.99

6D for Canon £84.99

7D for Canon £84.99

70D for Canon £84.99

650D/700D for Canon £84.99

D600 for Nikon £84.99

D800/D810 for Nikon £84.99

D3300/D5300 for Nikon £74.99

D7100 for Nikon £84.99

### Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

### AA & AAA Chargers

Hahnel TC Novo inc. 4xAAA £8.99

Energizer Pro inc. 4xAAA £14.99

Energizer 1 Hr inc. 4xAAA £22.99

### Other Batteries

Pre-Charged Rechargeables

AA GP Recyo 3+1 FREE £5.24

AAA GP Recyo 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

### Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

### Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

2CR5 Energizer (1) £1.99

CRP2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

## Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

### KOOD Slim Frame UV Filters

37mm £4.99  
40.5mm £4.99  
46mm £4.99  
49mm £4.99  
52mm £4.99  
55mm £5.99  
58mm £6.99  
62mm £7.99  
67mm £8.99  
72mm £9.99  
77mm £11.99  
82mm £14.99  
86mm £19.99

### KOOD Slim Frame Circular Polarisers

37mm £12.99  
40.5mm £12.99  
46mm £12.99  
49mm £12.99  
52mm £14.99  
55mm £15.99  
58mm £17.99  
62mm £19.99  
67mm £22.99  
72mm £26.99  
77mm £29.99  
82mm £34.99  
86mm £39.99

### KOOD ND4 & ND8 Filters

52mm £26.99  
58mm £34.99

### Marumi DHG Slim Frame Multi-coated Clear Protectors

37mm £10.99  
43mm £10.99  
46mm £10.99  
49mm £10.99  
52mm £10.99  
55mm £10.99  
58mm £11.99  
59mm £12.99  
62mm £14.99  
67mm £15.99  
72mm £17.99  
77mm £19.99  
82mm £22.99

### Marumi DHG Slim Frame Multi-coated UV Filters

52mm £13.99  
58mm £15.99  
62mm £17.99  
67mm £19.99  
72mm £21.99  
77mm £24.99

### Marumi DHG Slim Frame Multi-coated Circular Polarisers

52mm £31.99  
58mm £35.99  
62mm £39.99  
67mm £44.99  
72mm £49.99  
77mm £54.99  
82mm £69.99

## Square Filters

We stock three widths of square filters: A-type (67mm wide), P-Type (84mm wide) and Z-Type (100mm wide). Made in the UK, Kood square filters are optically flat, with excellent colour density, neutrality and stability. They received a maximum 5 star rating from Digital Camera Magazine.

### P-Type: 84mm wide filters

Standard Holder £5.99  
Wide Angle Holder £6.99  
Filter Wallet for 8 filters £9.99  
Adapter Rings 49-82mm £4.99  
Circular Polariser £27.99  
ND2 Solid £12.99  
ND2 Soft Graduated £13.99  
ND2 Hard Graduated £13.99  
ND4 Solid £12.99  
ND4 Soft Graduated £13.99  
ND4 Hard Graduated £13.99  
ND8 Solid £14.99  
ND8 Soft Graduated £15.99  
ND8 Hard Graduated £15.99  
Light Blue Graduated £12.99  
Dark Blue Graduated £12.99  
Light Tobacco Graduated £12.99  
Dark Tobacco Graduated £12.99  
Light Sunset Graduated £14.99  
Dark Sunset Graduated £14.99  
Starbursts x4, x6, x8 £17.99  
Red/Green/Yellow each £14.99  
Six-piece ND Filter Kit £59.99

A popular kit containing an ND2, ND2 Soft Grad, ND4, ND4 Soft Grad, Filter Holder, plus Adapter Ring of your choice (49-82mm).

### Z-Type: 100mm wide filters

Pro Holder £24.99  
Adapter Rings 52-95mm £8.99  
ND2 Solid £16.99  
ND2 Soft Graduated £17.99  
ND2 Hard Graduated £17.99  
ND4 Solid £16.99  
ND4 Soft Graduated £17.99  
ND4 Hard Graduated £17.99  
ND8 Solid £18.99  
ND8 Soft Graduated £19.99  
ND8 Hard Graduated £19.99  
Light Blue Graduated £17.99  
Dark Blue Graduated £17.99  
Light Tobacco Graduated £17.99  
Dark Tobacco Graduated £17.99  
Light Sunset Graduated £18.99  
Dark Sunset Graduated £18.99

### A-Type: 67mm wide filters

Standard Holder £4.99  
Adapter Rings 37-62mm £8.99  
ND2 Solid £10.99  
ND2 Graduated £11.99  
ND4 Solid £10.99  
ND4 Graduated £11.99  
ND8 Solid £11.99  
ND8 Graduated £12.99

## Lens Accessories

### Bayonet-Fit Lens Hoods

ES-62 Canon 50/1.8 £9.99  
ES-71II Canon 50/1.4 £9.99  
ET-60 Canon 75-300/4-5.6 £9.99  
ET-65B Canon 70-300/4-5.6 £9.99  
ET-67 Canon 100/2.8 Macro £9.99  
ET-67B Canon 60/2.8 £9.99  
EW-60C Canon 18-55 IS £7.99  
EW-63C Canon 18-55 IS STM £9.99  
EW-73B Canon 18-55 IS £9.99  
EW-78BII Canon 28-135 IS £9.99  
EW-78D Canon 18-200 IS £9.99  
EW-78E Canon 15-85 IS £12.99  
EW-83E Canon 17-40/4.0 £12.99  
HB-32 Nikon 18-105 VR £7.99  
HB-45 Nikon 18-55 VR £7.99

### Stepping Rings

25mm to 105mm  
160 different sizes £4.99-5.99

### Reversing Rings

52mm to 77mm  
Canon, Nikon, Sony, Olympus and Pentax £9.99-19.99

### Coupling Rings

49mm-77mm £9.99-£11.99

### Screw-Fit Lens Hoods

37mm Rubber Hood £3.99  
40.5mm Rubber Hood £3.99  
43mm Metal Hood £5.99  
46mm Rubber Hood £3.99  
46mm Metal Hood £5.99  
49mm Rubber Hood £3.99  
49mm Shaped Petal Hood £6.99  
52mm Rubber Hood £3.99  
52mm Shaped Petal Hood £6.99  
55mm Rubber Hood £3.99  
55mm Shaped Petal Hood £6.99  
58mm Rubber Hood £3.99  
58mm Shaped Petal Hood £6.99  
62mm Rubber Hood £4.99  
62mm Shaped Petal Hood £7.99  
67mm Rubber Hood £4.99  
67mm Shaped Petal Hood £7.99  
72mm Rubber Hood £5.99  
72mm Shaped Petal Hood £9.99  
77mm Rubber Hood £5.99  
77mm Shaped Petal Hood £9.99

### Lens Caps

Lens Caps Centre-Pinch £2.99

Body & Rear Lens Caps £3.99

## Straps & Accessories



The ingenious Peak Design Clutch, Slide, Leash, Cuff & Capture Clip System. Entire range in stock.

From £15.99



## BLACKRAPID

Sling Straps from £29.99



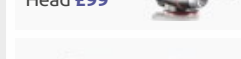
OP TECH USA

Neoprene Straps from £11.99

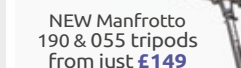
## Tripods & Monopods



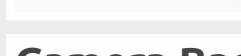
Manfrotto Carbon Fibre Monopod Only £59



Manfrotto XPRO 3 Way Head £99



NEW Manfrotto 190 & 055 tripods from just £149



Vyv Rick Brian £149 £199 £349



Triad 30 Tripod with BH30 Ball Head Only £39

## Camera Bags

### Billingham

A big range of Billingham bags starting at £109



### MindShift

Mind Shift bags from £27



### thinkTANK photo



Entire range of ThinkTank bags in stock, from just £25.99

## Action Cameras



### HERO4

A massive



"Love Wex. You can always be reassured you're going to get great service and a great item at the best price. Thanks"  
S. Pradham – Essex

• Over 18,000 Products • Free Delivery on £50 or over\*\* • We can deliver on Saturday or Sunday



**Nikon D5**

- 20.8 megapixels
- 12.0 fps
- 4K Video

**D5 Body £5099**

D5 Body £5099



**Nikon D750**

- 24.3 megapixels
- 6.5 fps
- 1080p movie mode
- Full Frame CMOS Sensor

**D750 From £1599**

D750 Body £1599  
D750 + 24-85mm £2099  
D750 + 24-120mm £2279



**Nikon D500 Black**

- 20.9 megapixels
- 10.0 fps
- 1080p movie mode

**D500 From £1729**

D500 Body £1729  
D500 + 16-80mm £2479



**Nikon D810**

- 36.3 megapixels
- 5.0 fps
- Full Frame CMOS Sensor

**D810 Body £2399**

D810 Body £2399



**Trade in, to trade up**

Competitive prices. Free collection of your gear. Fast turnaround of your quote and credit.

[wex.co.uk](http://wex.co.uk)



**FUJIFILM**

**Creative Perfection**

**The Fuji X-T2**

Assuming the mantle of Fujifilm X flagship, the Fujifilm X-T2 bills itself as the ultimate mirrorless digital camera. It combines a 24.3MP X-Trans CMOS II APS-C sensor with the X Processor Pro engine, delivering the kind of premium image quality that Fuji users have come to expect. This is of course complemented by the tactile, intuitive, dial-based handling that has characterised the X series since its inception.

*Black or Silver*

**From £1399**

**SONY**

**A7R II Black**

- 42.4 megapixels
- 5.0 fps
- 4K Video

**A7R II Body £2499**

A7R II Body £2499  
A7S II Body £2499  
A7R Body £999  
A7 II Body £1249  
A7s Body £1699

**A6500**

- 24.0 megapixels
- 11.0 fps
- 4K Video

**A6500 Body £1499**

A6500 Body £1499  
A6300 Body £849  
A6300 + 16-50mm £1029  
A6000 Body £449  
A6000 + 16-50mm PZ £549

**A99 II**

- 42.4 megapixels
- 12.0 fps
- 4K Video

**A99 II Body £2999**

A99 II Body £2999  
A68 Body £549  
A68 + 18-55mm £629  
A77 II Body £999  
A77 II + 16-50mm £1399

**RECOMMENDED FULL FRAME E-MOUNT LENSES:**

New Sony FE 85mm f1.4 G £1599  
New Sony FE 24-70mm f2.8 G £1899  
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T\* £879  
Sony FE 70-200mm f4.0 G OSS £1249

**RECOMMENDED A-MOUNT LENSES:**

Sony 35mm f1.8 DT SAM £149  
Sony 28-75mm f2.8 SAM £599  
Sony 70-400mm f4-5.6 G SSM II £1999

**Panasonic**

**GH5**

- 20.3 megapixels
- 12.0 fps
- 4K Video

**GH5 Body £1699**

New GH5 Body £1699  
New GH5 + 12-60mm Leica £2199  
New GH5 + 12-60mm £1899  
GH4R Body £999

**GX80**

- 16 megapixels
- 8.0 fps
- 4K Video

**GX80 From £447**

New GX80 Body £447  
New GX80 + 12-32mm £549  
New GX80 + 12-32mm + 35-100mm £699  
New GX800 + 12-32mm £499  
GX8 + 12-60mm £799

**RECOMMENDED LENSES:**

Panasonic 14-45mm f3.5-5.6 £259  
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS £179  
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario £349  
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario £429  
Panasonic 100-400mm f4-6.3 Power OIS - Micro Four Thirds Fit £1349

**OLYMPUS**

**OM-D E-M1 II**

- 20 megapixels
- 60 fps
- 1080p movie mode

**OM-D E-M1 II From £1849**

New OM-D E-M1 II Body £1849  
New OM-D E-M1 II + 12-40mm £2399  
OM-D E-M5 II Body £849  
OM-D E-M5 II + 12-40mm £1249  
PEN-F from £999

**E-M10 II**

- 16.3 megapixels
- 8.5 fps

**E-M10 II From £449**

OM-D E-M10 II Body £449  
OM-D E-M10 II + 14-42mm £569  
PEN E-PL8 Body £399  
PEN E-PL8 + 14-42mm £499

**RECOMMENDED LENSES:**

Olympus 25mm f1.8 £1099  
Olympus 300mm f4 IS PRO Lens £2199  
Olympus 12-40mm f2.8 Pro £849  
Olympus 40-150mm f2.8 Pro £1199

**PENTAX**

**K-1**

- 36 megapixels
- 6.5 fps
- Full Frame CMOS Sensor

**K-1 Body £1999**

K-1 Body £1999  
New KP Body £1099  
K-3 II Body £699  
K-3 II + 18-55mm £899  
K-3 II + 18-135mm £1149  
K-3 II + 16-85mm £1229  
K-70 from £599

**RECOMMENDED LENSES:**

Pentax 15-30mm f2.8 £1449  
Pentax 28-105mm f3.5-5.6 £549  
Pentax 55-300mm f4.5-6.3 £399

**FUJIFILM**

**X-T20**

- 24.3 megapixels
- 8.0 fps

**X-T20 From £799**

New X-T20 Body £799  
New X-T20 + 16-50mm £899  
New X-T20 + 18-55mm £1099

**X-Pro2**

- 24.3 megapixels
- 8 fps
- 1080p movie mode

**X-Pro2 From £1349**

X-Pro2 Body £1349  
X-Pro2 Silver + XF23mm £2149

**FUJINON LENSES**

16mm f1.4 R WR XF £769  
35mm f2 R WR XF £349  
50mm f2 R WR XF Lens £449  
56mm f1.2 R XF £768  
90mm f2 R LM WR XF £749  
16-55mm f2.8 R LM WR £848  
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter £1499





**Wex Showroom**  
Unit B, Frenbury Estate  
Off Drayton High Road,  
Norwich. NR6 5DP.  
Open from 10am daily.

**visit wex.co.uk**  
**01603 208761**  
Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

• 30-Day Returns Policy<sup>†</sup> • Part-Exchange Available • Used items come with a 12-month warranty<sup>††</sup>

**Canon** | **PRO PARTNER**

## Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

**New 5D Mk IV Body £3499**

30.4 megapixels | 7.0 fps | Full Frame CMOS sensor

**Canon** | **PRO PARTNER**

**EOS 800D** **New**

24.2 megapixels | 6.0 fps | 1080p movie mode

**800D** From **£779**

**New 800D Body £779**  
**New 800D + 18-55mm £869**  
**760D Body £559**  
**750D Body £549**  
**750D + 18-55mm £619**  
**750D + 18-135mm £799**  
**700D Body £449**  
**700D + 18-55mm IS STM £499**

**Canon** | **PRO PARTNER**

**80D**

**£80 Cashback\***

24.2 megapixels | 7.0 fps | 1080p movie mode

**80D** From **£919**

**80D Body £919**  
**£839 Inc. £80 Cashback\***  
**80D + 18-55mm £1029**  
**£949 Inc. £80 Cashback\***  
**80D + 18-135mm £1219**  
**£1139 Inc. £80 Cashback\***  
**New 77D Body £829**  
**New 77D + 18-55mm £919**  
**New 77D + 18-135mm £1199**

**Canon** | **PRO PARTNER**

**EOS 7D Mk II**

**£125 Cashback\***

20.2 megapixels | 10.0 fps | 1080p movie mode

**7D Mark II Body £1249**

**7D Mark II Body £1249**  
**£1124 Inc. £125 Cashback\***

**Canon** | **PRO PARTNER**

**EOS 6D**

20.2 megapixels | 4.5 fps | 1080p movie mode | Full Frame CMOS sensor

**£125 Cashback\***

**6D** From **£1399**

**6D Body £1399**  
**£1274 Inc. £125 Cashback\***  
**6D + 24-105mm £1699**  
**£1574 Inc. £125 Cashback\***

**Canon** | **PRO PARTNER**

**5DS R**

50.6 megapixels | 5.0 fps | 1080p movie mode | Full Frame CMOS sensor

**£250 Cashback\***

**5DS R Body £2899**

**5DS R Body £2899**  
**£2649 Inc. £250 Cashback\***

**Canon** | **PRO PARTNER**

**EOS 1D X Mk II**

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

**1D X Mark II Body £4799**

**1D X Mark II Body £4799**

\*Canon Cashback ends 16.05.17

**Pre-Loved cameras**

Quality used cameras, lenses and accessories with 12 months warranty\*

**wex.co.uk**

\*Excludes items marked as incomplete or for spares

**Tripods**

**Series 3 4S XL**  
• 202cm Max Height  
• 10cm Min Height

**New Systematic Tripods:**  
Series 3 4S XL.....£799  
Series 3 3S L.....£699  
Series 5 4S XL.....£999  
Series 5 6S G.....£1149

**Manfrotto**  
Imagine More

**MT055XPRO3**  
• 170cm Max Height  
• 9cm Min Height

**MT055XPRO3.....£169**  
**MT055CXPRO3 Carbon Fibre.....£269**  
**MT055CXPRO4 Carbon Fibre.....£279**

**Manfrotto**  
Imagine More

**Wex exclusive**

**Befree One Travel Tripod - Red**  
• 130cm Max Height  
• 49cm Min Height

**Aluminium Available in Black, Red, and Grey.....from £99**

**JOBY**

**Hybrid GP2B**  
• 1000g Max Load  
• 25.7cm Height

**Joby Tripods**  
Original.....£17  
Hybrid.....£29  
SLR Zoom.....from £44.99  
Focus GP-8.....from £89

### Flashguns & Lighting Accessories

**Canon** | **PRO PARTNER**

**Speedlites:**

430EX III-RT £239 | 600EX-RT £429

**Macrolites:**

MR-14EX II £499 | MT-24EX £839

**Nikon** | **Speedlights:**

SB5000 £499 | SB700 £239

**Kits:**

R1 Close-Up £429 | R1C1 £599

**SONY** | **Flashguns:**

HVL-F43M £249 | HVL-F60M £429

**OLYMPUS** | **Flashguns:**

FL-300R £134.99 | FL-600R £279

**PENTAX** | **Flashguns:**

AF 540 FGZ II £349 | AF 360FGZ II £249

**Flashguns:**

26 AF-1 £79.99 | 44 AF-2 £115 | 52 AF-1 £209 | 64 AF-2 £309

**Macro flash:**

15 MS-1 £299

**SIGMA** | **Flashguns:**

EF 610 DG ST £109 | EF 610 DG Super £169

**EM-140 DG Macro Flash £329**

**Nissin** | **Flashguns:**

i40 £149 | Di700 Air £199

**SEKONIC**

Sekonic L-308s £179 | Pro 478DR £369

**GOSSEN**

DigiPro F2 £229

**PocketWizard**

MiniTT1 £165 | FlexTT5 £179

**Plus III Set £229** | **PlusX Set £149**

**5-in-1 Reflector £24.99** | **3m Background Support £99**

**Rogue**

FlashBender2 £31.95 | FlashBender2 XL Pro Lighting System £84.95

**INTERFIT**

Wall Mounting Kit £61.99 | Folding Softbox From £54.99 | Reflector Bracket £28.99

**Off Camera flash Cord From £34**

**Tiltthead bracket £23.99**

**Reflectors:**  
30cm £12.99  
50cm £24  
75cm £39  
95cm £64  
120cm £79

**Omega Reflector £119** | **Umbrella Flash Kit £70**

**Lastolite**

Ezybox Speed-Lite 2 £49.95 | Ezybox Hotshoe From £109

**EzyBalance Grey £19.99** | **Background Support £139**

**TriFlip Kits From £69.99** | **Urban Collapsible £165**

**Terms and Conditions** All prices incl. VAT at 20%. Prices correct at time of going to press. FREE Delivery\*\* available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99\*\* (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99\*\*. Saturday deliveries are charged at a rate of £7.95\*\*. Sunday deliveries are charged at a rate of £8.95\*\*.\*Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. \*Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. \*\*Applies to products sold in full working condition. Not applicable to items specifically described as "IN" or incomplete (ie. being sold for spares only). Wex Photographic is a trading name of Warehouse Express Limited. ©Warehouse Express 2017. \*CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details. **Showroom: Drayton High Road, (opposite ASDA) Norwich. NR6 5DP. Mon & Wed-Sat 10am-6pm, Tues 10am-5pm, Sun 10am-4pm**



Follow us on Twitter, Facebook, Google+ and Youtube  
for all the latest offers, reviews, news and advice!



**DSLR Lenses**

**Canon** | **PRO**  
PARTNER

**CANON LENSES**

EF 20mm f2.8 USM .....	£449
EF 24mm f1.4L II USM .....	£1499
EF 24mm f2.8 IS USM .....	£439
EF 28mm f1.8 USM .....	£419
EF 28mm f2.8 IS USM .....	£389
EF 35mm f1.4L II USM .....	£1799
<b>£1634 Inc. £165 Cashback*</b>	
EF 35mm f2 IS USM .....	£469
<b>£419 Inc. £50 Cashback*</b>	
EF 40mm f2.8 STM .....	£199
EF 50mm f1.2L USM .....	£1369
<b>£1244 Inc. £125 Cashback*</b>	
EF 50mm f1.4 USM .....	£349
<b>£299 Inc. £50 Cashback*</b>	
EF 50mm f1.8 STM .....	£106
EF-S 60mm f2.8 USM Macro .....	£419
EF 85mm f1.2L II USM .....	£1799
<b>£1634 Inc. £165 Cashback*</b>	
EF 85mm f1.8 USM .....	£339
<b>£289 Inc. £50 Cashback*</b>	
EF 100mm f2.8 USM Macro .....	£459
EF 100mm f2.8L Macro IS USM .....	£869
<b>£789 Inc. £80 Cashback*</b>	
EF 300mm f4.0 L IS USM .....	£1139
EF-S 10-18mm f4.5-5.6 IS STM .....	£213
EF-S 10-22mm f3.5-4.5 USM .....	£499
EF 11-24mm f4L USM .....	£2699
EF-S 15-85mm f3.5-5.6 IS USM .....	£649
EF 16-35mm f2.8 Mk II USM .....	£1429
<b>New EF 16-35mm f2.8L III USM .....</b>	
<b>£1934 Inc. £165 Cashback*</b>	
EF 16-35mm f4L IS USM .....	£899
EF-S 17-55mm f2.8 IS USM .....	£749

EF-S 18-55mm f3.5-5.6 IS STM Lens .....	£199
EF-S 18-135mm f3.5-5.6 IS STM .....	£379
EF-S 18-135mm f3.5-5.6 IS USM .....	£429
EF-S 18-200mm f3.5-5.6 IS .....	£469
EF 24-70mm f2.8L IS USM II .....	£1899
<b>£1734 Inc. £165 Cashback*</b>	
EF 24-70mm f4L IS USM .....	£799
EF 24-105mm f3.5-5.6 IS STM .....	£379
<b>£329 Inc. £50 Cashback*</b>	
<b>New EF 24-105mm f4L IS II USM .....</b>	
<b>£1065</b>	
EF 28-300mm f3.5-5.6 L IS USM .....	£2249
EF-S 55-250mm f4-5.6 IS STM .....	£269
EF 70-200mm f2.8 L IS USM II .....	£1999
<b>£1799 Inc. £200 Cashback*</b>	
EF 70-200mm f4L IS USM .....	£1049
EF 70-300mm f4.0-5.6 L IS USM .....	£1029
EF 100-400mm f4.5-5.6L IS USM II .....	£1875
<b>£1675 Inc. £200 Cashback*</b>	



**NIKON LENSES**

10.5mm f2.8 G IF-ED AF DX Fisheye .....	£585
14mm f2.8 D AF ED Lens .....	£1389
20mm f1.8 G AF-S ED .....	£659
24mm f1.4 G AF-S ED .....	£1829
24mm f1.8 G AF-S ED .....	£629
28mm f1.8 G AF-S .....	£579
35mm f1.8 G ED AF-S .....	£449
40mm f2.8 G AF-S DX Micro .....	£239
45mm f2.8 G PC-E Micro .....	£1499
50mm f1.4 G AF-S .....	£399
58mm f1.4 G AF-S .....	£1419
60mm f2.8 D AF Micro .....	£409

60mm f2.8 G AF-S ED .....	£529
85mm f1.8 G AF-S .....	£449
105mm f2.8 G AF-S VR IF ED Micro .....	£769
135mm f2.0 D AF DC .....	£1149
180mm f2.8 D AF IF-ED .....	£759
300mm f4.0E AF-S PF ED VR .....	£1579
500mm f4.0E FL AF-S ED VR .....	£8449
600mm f4.0E FL AF-S ED VR .....	£10015
10-24mm f3.5-4.5 G AF-S DX .....	£745
16-80mm f2.8-4G ED AF-S DX VR .....	£889
16-85mm f3.5-5.6 G ED AF-S DX VR .....	£579
17-55mm f2.8 G ED DX AF-S IF .....	£1349
18-35mm f3.5-4.5G AF-S ED .....	£639
18-105mm AF-S DX f3.5-5.6 G ED VR .....	£239
18-140mm f3.5-5.6 G ED AF-S DX VR .....	£470
18-200mm f3.5-5.6 G AF-S DX VR II .....	£669
18-300mm f3.5-5.6 ED AF-S VR DX .....	£879
24-70mm f2.8 G ED AF-S .....	£1549
24-70mm f2.8E AF-S ED VR .....	£1999
24-85mm f3.5-4.5 AF-S G ED VR .....	£439
24-120mm f4 G AF-S ED VR .....	£999
28-300mm f3.5-5.6 G ED AF-S VR .....	£829
55-300mm f4.5-5.6 G AF-S DX VR .....	£319
70-200mm f2.8G ED AF-S VR II .....	£1998
70-300mm f4.5-5.6 G ED AF-S IF VR .....	£519
80-400mm f4.5-5.6 G ED AF-S VR .....	£2199
200-500mm f5.6E AF-S ED VR .....	£1249

105mm f2.8 APO EX DG OS HSM Macro .....	£359
150mm f2.8 EX DG OS HSM Macro .....	£779
8-16mm f4.5-5.6 DC HSM .....	£599
10-20mm f3.5 EX DC HSM .....	£339
12-24mm f4.5-5.6 EX DG HSM II .....	£649
17-70mm f2.8-4.0 DC OS HSM .....	£349
18-250mm f3.5-6.3 DC Macro OS HSM .....	£349
18-300mm f3.6-6.3 C DC Macro OS HSM .....	£369
24-35mm f2 DG HSM A .....	£759
24-70mm f2.8 IF EX DG HSM .....	£526
70-200mm f2.8 EX DG OS HSM .....	£899
120-300mm f2.8 OS .....	£2699
150-600mm f5.0-6.3 S DG OS HSM .....	£1329
150-600mm f5-6.3 C DG OS HSM .....	£799

**TAMRON**

**TAMRON LENSES - with 5 Year Manufacturer Warranty**

35mm f1.8 SP Di VC USD .....	£599
45mm f1.8 SP Di VC USD .....	£599
85mm f1.8 SP Di VC USD .....	£749
90mm f2.8 SP Di VC USD Macro .....	£579
180mm f3.5 Di SP AF Macro .....	£799
10-24mm f3.5-4.5 Di II LD SP AF ASP IF .....	£419
15-30mm f2.8 SP Di VC USD .....	£929
16-300mm f3.5-6.3 Di II VC PZD Macro .....	£429
18-200mm f3.5-6.3 Di II VC .....	£189
18-270mm f3.5-6.3 Di II VC PZD .....	£299
24-70mm f2.8 Di VC USD SP .....	£799
28-300mm f3.5-6.3 Di VC PZD .....	£599
70-200mm f2.8 Di VC USD .....	£1099
150-600mm f5-6.3 SP Di VC USD .....	£829

\*Canon Cashback ends 16.05.17

**Photo Bags & Rucksacks**

**lowepro** Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for manoeuvring in busy airports and crowded streets.

**Pro Runner:**  
BP 350 AW II.....**£159**  
BP 450 AW II.....**£179**

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.

**ProTactic BP:**  
250 AW.....**£139**  
450 AW.....**£199**

**Manfrotto** Imagine More

**Manfrotto Advanced Travel Backpack - Black**

is made up of two compartments; the bottom takes photographic equipment and the top section holds all of your personal belongings.

Advanced Travel.....**£79.99**

**tamrac**

Anvil Slim Professional Backpack

**Anvil:**  
Anvil Slim.....**£139**  
Anvil Super.....**£139**  
Anvil Pro.....**£149**

**Billingham**

Hadley Pro Original Khaki

Canvas/Leather: Khaki, Black  
FibreNyte/Leather: Khaki, Sage, Black.

Digital.....**£109**  
Small.....**£129**  
Large.....**£154**  
Pro Original.....**£169**  
Hadley One.....**£265**

**Computing**

**Canon** | **PRO**  
PARTNER

**PIXMA Pro 100S**.....**£375**  
**£325 Inc. £50 Cashback\***

**PIXMA Pro 10S**.....**£519**  
**£444 Inc. £75 Cashback\***

**PIXMA Pro 1**.....**£599**

**Datacolor Spyder 5 Pro**.....**£148**  
**i1 Display Pro**.....**£168**  
**ColorMunki Smile**.....**£79**

**Intuos Pro Professional Pen and Touch Tablet**  
Small.....**£184**  
Medium SE.....**£219**  
Large.....**£379**

**Digital Compact Cameras**

Digital compact camera accessories are available on our website

**Canon** | **PRO**  
PARTNER

16.1 megapixels  
65x optical zoom  
1080p movie mode

**PowerShot G5 X**  
£609

**£35 Cashback\***

**£574 Inc. £35 Cashback\***

20.1 megapixels  
4.2x optical zoom  
1080p movie mode

**PowerShot G7 X Mark II**  
£549

12.8 megapixels  
5.0x optical zoom  
1080p movie mode

**PowerShot G1 X Mark II Premium Kit**  
£669

**£35 Cashback\***

**£634 Inc. £35 Cashback\***

PowerShot IXUS 285 HS .....	£154
PowerShot SX60 HS .....	£369
<b>£334 Inc. £35 Cashback*</b>	
PowerShot SX540 .....	£277
PowerShot SX720 .....	£279
PowerShot G9 X .....	£349
PowerShot G3 X .....	£649
<b>£609 Inc. £40 Cashback*</b>	
IXUS 185 HS .....	£119

**FUJIFILM** Black or Silver

24.3 megapixels  
1080 movie mode

**X100F** **£1249**

**Panasonic** Black or Silver

24x optical zoom

**Lumix LX100**  
£549

20.1 megapixels

**Lumix TZ100**  
£549

20.1 megapixels

**Lumix DMC-LX15**  
£599

Lumix FZ1000 .....	£589
Lumix TZ70 .....	£299
Lumix TZ200 .....	£279
Lumix TZ80 .....	£329

**OLYMPUS**

**Stylus TG-4**  
£299

**Stylus Tough TG-870**  
£249  
Black

**RICOH**

**Theta S Digital Spherical Camera**  
12 Megapixels with 1080p movie mode and 360° stills.....**£319**



**Theta SC Digital Spherical Camera - White**  
360° stills with 8GB internal storage, lithium ion battery, iSO and Android supported.....**£249**



**SONY** Black

18.2 megapixels  
30.0x optical zoom

**Cyber-Shot HX90V**  
£339

20 megapixels

**Cyber-Shot RX100 Mark IV**  
£729

20 megapixels

**Cyber-Shot RX100 Mark V**  
£999

**Nikon**

16 megapixels  
1080 movie mode

**Coolpix AW130** **£479**

**dji**

**DJI Mavic Pro Quadcopter Drone** from **£1099**





## EOS 80D

24.2 MEGA PIXELS  
7 fps  
3.0"  
Wi-Fi / NFC  
1080p

The EOS 80D excels at sports, portraiture, landscape, street, travel and low light photography – as well as serious movie making, thanks to innovative technologies that help you achieve stunning results in any situation.

\*Price after £80 cashback claimed from Canon. Offer ends 16.05.17

In stock from **£919.00\***



**£80 cash back**

## α 6500

24.2 MEGA PIXELS  
11 fps  
3.0"  
4D FOCUS  
4K

With unerring autofocus, unshakeable stability, and intuitive touchscreen operation crafted to fit in a palm, the α6500 is so ideal everywhere that you never need to miss a moment.

Add a Sony HVL-F43M Flashgun for £299.00

In stock from **£1,499.00**



### Canon EOS 7D Mk II

20.2 MEGA PIXELS  
10 FPS

**£125 cash back**

Body only Add a BG-E16 grip for only £198.00

**£1,124.00**

\*Price after £125 cashback from Canon. Ends 16.05.17

### Canon EOS 6D

20.2 MEGA PIXELS  
FULL FRAME

**£125 cash back**

Body only + 24-105 IS STM

**£1,274.00\* £1,574.00\***

\*Price after £125 cashback from Canon. Ends 16.05.17

### Canon EOS 5D Mk IV

30.4 MEGA PIXELS  
FULL FRAME

**FREE GIFT**

Body only Add a BG-E20 grip for only £299.00

**£3,499.00**

**FREE** Canon LP-E6N battery when bought with the 5D IV\*



### Sony RX100 V

20.1 MEGA PIXELS  
4K

Body only See website for our finance options

**£999.00**

Add a Sony NP-BX1 spare battery for only £36!



### Sony a7R II

42.4 MEGA PIXELS  
FULL FRAME

**NEW LOW PRICE!**

Body only See website for 12 months 0% finance

**£2,499.00**

**FREE** 1 year extended warranty with the a7R II



### Sony a99 II

42.4 MEGA PIXELS  
4K

Body only For the range of lenses available, see our website

**£2,999.00**

Add a Sony NP-FM500H spare battery for only £59!



### Canon EOS 5Ds

50.6 MEGA PIXELS  
FULL FRAME

**£250 cash back**

Body only Add a BG-E20 grip for only £299.00

**£2,549.00\***

\*Price after £250 cashback from Canon. Ends 16.05.17



Up to **£250 CASHBACK** on selected Canon products this Spring!

See website for details. T&Cs apply.



© Andy Rouse, Canon Explorer & Park Cameras Ambassador

### E-SERIES LENSES

16mm f/2.8 Pancake **£199.00**  
24mm f/1.8 ZA Carl Zeiss **£799.00**  
35mm f/2.8 Sonnar T\* **£679.00**  
50mm f/1.8 OSS **£249.00**  
55mm f/1.8 FE Sonnar T\* **£779.00**  
90mm f/2.8 Macro G FE **£929.00**  
10-18mm f/4 OSS **£699.00**  
16-50mm f/3.5-5.6 OSS **£279.00**  
16-70mm f/4G ZA OSS **£779.00**  
18-200mm f/3.5-6.3 **£949.00**

24-70mm f/4 FE T\* **£879.00**  
24-240mm f/3.5-6.3 FE **£799.00**  
28-70mm f/3.5-5.6 FE **£395.00**  
28-135mm f/4 G FE PZ **£1,999.00**  
55-210mm f/4.5-6.3 OSS **£279.00**  
70-200mm f/4 G FE **£1,249.00**

See the Sony line-of lenses in our newly improved Sony areas in our Burgess Hill & London stores.

### ALPHA SERIES LENSES

30mm f/2.8 SAM Marco **£149.00**  
35mm f/1.8 DT **£149.00**  
50mm f/1.4 Carl Zeiss **£1,099.00**  
11-18mm f/4.5-5.6 DT **£499.00**  
16-35mm Carl Zeiss T\* **£1,899.00**  
24-70mm Carl Zeiss T\* **£1,899.00**  
55-200mm f4.0-5.6 DT **£239.00**  
70-200mm SSM II **£2,699.00**

For even more Sony lenses at **LOW PRICES**, see in store or online.

## CANON LENSES

Prices updated DAILY! Visit us in store, online at [parkcameras.com](http://parkcameras.com) or call us on **01444 23 70 60**

14mm f/2.8L II USM	<b>£1,999.00</b>	TSE 24mm f/3.5L II	<b>£1,689.00</b>
20mm f/2.8 USM	<b>£449.00</b>	TSE 45mm f/2.8	<b>£1,199.00</b>
24mm f/1.4L Mk II USM	<b>£1,499.00</b>	TSE 90mm f/2.8	<b>£1,239.00</b>
24mm f/2.8 IS USM	<b>£429.00</b>	8-15mm f/4L Fisheye USM	<b>£1,199.00</b>
24mm f/2.8 STM	<b>£139.00</b>	10-18mm IS STM	<b>£213.00</b>
28mm f/1.8 USM	<b>£419.00</b>	10-22mm f/3.5-4.5	<b>£499.00</b>
28mm f/2.8 IS USM	<b>£389.00</b>	11-24mm f/4L USM	<b>£2,699.00</b>
35mm f/1.4L II USM	<b>£1,899.00</b>	15-85mm f/3.5-5.6 IS	<b>£649.00</b>
35mm f/2.0 IS USM	<b>£469.00</b>	16-35mm f/2.8L II USM	<b>£1,429.00</b>
35mm f/2.8 Macro IS STM	<b>NEW £399.00</b>	10-18mm f/2.8L III USM	<b>£2,099.00</b>
40mm f/2.8 STM	<b>£169.00</b>	16-35mm f/4.0L IS USM	<b>£939.00</b>
50mm f/1.2 L USM	<b>£1,369.00</b>	17-40mm f/4.0L USM	<b>£719.00</b>
50mm f/1.4 USM	<b>£349.00</b>	17-55mm f/2.8 IS USM	<b>£749.00</b>
50mm f/1.8 STM	<b>£129.00</b>	18-135mm IS STM	<b>£379.00</b>
60mm f/2.8 Macro	<b>£419.00</b>	18-135mm f/3.5-5.6 IS USM	<b>£429.00</b>
85mm f/1.2L II USM	<b>£1,799.00</b>	18-200mm f/3.5-5.6	<b>£469.00</b>
85mm f/1.8 USM	<b>£349.00</b>	24-70mm f/2.8L II USM	<b>£1,899.00</b>
100mm f/2 USM	<b>£429.00</b>	24-70mm f/4.0L IS USM	<b>£799.00</b>
100mm f/2.8 USM Macro	<b>£459.00</b>	24-105mm f/4L IS II USM	<b>£1,065.00</b>
100mm f/2.8L Macro IS	<b>£869.00</b>	24-105mm f/3.5-5.6 IS STM	<b>£379.00</b>
135mm f/2.0L USM	<b>£949.00</b>	28-300mm f/3.5-5.6L IS	<b>£2,249.00</b>
180mm f/3.5L USM	<b>£1,329.00</b>	55-250mm f/4-5.6 IS STM	<b>£285.00</b>
200mm f/2.0L IS USM	<b>£5,399.00</b>	70-200mm f/2.8L IS II USM	<b>£1,999.00</b>
200mm f/2.8L USM/2	<b>£699.00</b>	70-200mm f/2.8L USM	<b>£1,329.00</b>
300mm f/2.8L USM IS II	<b>£5,799.00</b>	70-200mm f/4.0L IS USM	<b>£1,149.00</b>
300mm f/4.0L USM IS	<b>£1,279.00</b>	70-200mm f/4.0L USM	<b>£659.00</b>
400mm f/2.8L USM IS II	<b>£9,899.00</b>	70-300mm f/4.0-5.6 IS	<b>£499.00</b>
400mm f/4.0 DO IS II	<b>£6,999.00</b>	70-300mm f/4.0-5.6L IS USM	<b>£1,289.00</b>
400mm f/5.6L USM	<b>£1,199.00</b>	70-300mm f/4.0-5.6 IS II USM	<b>£499.00</b>
500mm f/4.0L IS MK II	<b>£8,399.00</b>	100-400mm L IS USM II	<b>£1,875.00</b>
600mm f/4.0L IS MK II	<b>£11,349.00</b>	200-400mm f/4.0L USM	<b>£10,999.00</b>
800mm f/5.6L IS USM	<b>£11,899.00</b>	1.4x III Extender	<b>£399.00</b>
TSE 17mm f/4.0L	<b>£1,999.00</b>	2.0x III Extender	<b>£419.00</b>

## OLYMPUS OM-D E-M1 Mark II

20.4 MEGA PIXELS  
15 fps  
3.0"  
Wi-Fi / NFC  
4K

A micro four-thirds camera with almighty ability - this will be known for its performance in the high speed action field of photography.

**12 months Interest Free Credit available!** See online or visit us in store to learn more.

In stock from **£1,849.00**



### Fujifilm X-PRO2

24.3 MEGA PIXELS  
4K

Body only Graphite

**£1,349.00 £2,149.00**

Extra £200 bonus when you trade in your old camera!



### Fujifilm X-T2

24.3 MEGA PIXELS  
4K

Body only Graphite

**£1,399.00 £1,649.00**

Extra £200 bonus when you trade in your old camera!



XF 14mm f/2.8	<b>£689.00</b>
XF 16mm f/1.4 R WR	<b>£769.00</b>
XF 27mm f/2.8	<b>£329.00</b>
XF 35mm f/2 R WR	<b>£349.00</b>
XF 56mm f/1.2	<b>£769.00</b>
XF 10-24mm F4 OIS	<b>£769.00</b>
XC 16-50mm O.I.S	<b>£199.97</b>
XF 18-135mm WR	<b>£619.00</b>
XC 50-230mm O.I.S	<b>£299.00</b>
XF 50-140mm O.I.S	<b>£1,329.00</b>
XF 100-400mm O.I.S	<b>£1,442.00</b>

## Manfrotto Nitrotech N8 Fluid Video Head

- Fluid video head with continuous counterbalance system (0-8 Kg)
- Variable fluid pan & tilt drag system
- Side lock plate attachment
- 3/8" easy link connector for accessories
- Flat base mount ideal for various

See in store to learn more!



In stock at only **£449.00**



<b>ETRSi ETRS/Si</b>		
ETRSi Complete + AEII Prism .....	E+ £299	
ETRSi Complete (with 60mm PE).....	E+ £269	
ETRSi Complete (with 50mm PE).....	E+ £239	
ETRS Complete.....	E+ £199	
40mm F4 E.....	E+ £129	
40mm F4 PE.....	E+ £179	
45-90mm F4-5.6 PE.....	E++ £349 - £379	
100-220mm F4.8 PE .....	E++ £589	
150mm F3.5 E.....	As Seen / E+ £59 - £109	
150mm F3.5 E + Hood .....	E+ £59	
150mm F3.5 PE.....	E+ / E++ £119 - £129	
180mm F4.5 PE.....	E+ £149	
200mm F4.5 E.....	E+ / E++ £55 - £129	
200mm F5.6 E.....	E++ £79	
250mm F5.6 E.....	E+ £69 - £99	
2x Converter E.....	E+ £45	
AEII Meter Prism .....	E+ £59 - £69	
Extension Tube E14.....	E+ / E++ £39 - £79	
Extension Tube E42.....	E++ £39	
Prism Finder E.....	As Seen £20	
Polaroid Mag E.....	E+ £45	
<b>Canon EOS</b>		
EOS 1N Body Only .....	Exc £59	
EOS 1 + E1 Booster .....	As Seen £79	
EOS 30E Body Only.....	As Seen £39	
EOS 55 Body Only.....	E+ £39	
EOS RT Body Only.....	Unused £149	
EOS 3000N + 28-90mm.....	E++ £49	
EOS 300 + 28-80mm.....	E++ £29 - £39	
10-22mm F3.5-4.5 EFS.....	E++ £279	
14mm F2.8 L USM II.....	E+ / Mint- £899 - £989	
15mm F2.8 EF Fisheye.....	E++ £449	
15-85mm F3.5-5.6 IS USM.....	E+ / E++ £379	
17-55mm F2.8 EFS IS USM .....	E+ / E++ £299 - £379	
17-85mm F4-5.6 IS USM.....	E+ £129	
18-55mm F3.5-5.6 IS STM.....	E++ £79	
18-135mm F3.5-5.6 IS.....	E++ £199	
18-135mm F3.5-5.6 IS STM.....	E++ / Mint- £249	
24mm F1.4 L USM.....	E++ £699	
24mm F1.4 L USM MKII.....	E++ / Mint- £1,099 - £1,149	
24mm F2.8 EF.....	As Seen £129	
24mm F3.5 L TSE.....	E+ / Mint- £599 - £649	
24-70mm F2.8 L USM.....	E++ £599	
24-70mm F2.8 L USM II.....	Mint- £1,449	
24-70mm F4 L IS USM.....	E++ £649	
28-80mm F3.5-5.6 USM.....	Exc £29	
28-90mm F4-5.6 USM II.....	E+ £39	
28-105mm F4-5.6 USM.....	Mint- £119	
60mm F2.8 EFS Macro.....	E++ £249	
70-200mm F2.8 L IS USM.....	E++ £749	
75-300mm F4-5.6 IS USM.....	E++ £199	
80-200mm F4.5-5.6 EF II.....	E+ £39	
85mm F1.2 L USM MkII.....	Mint- £1,149	
90mm f2.8 TSE Shift.....	E++ £789	
100mm F2.8 EF Macro.....	E++ £179	
100mm F2.8 L Macro IS USM.....	E++ £599	
100mm F2.8 USM Macro.....	E++ £259 - £299	
100-400mm F4.5-5.6 L IS USM.....	E++ £649	
135mm F2 L USM.....	E++ £539	
300mm F2.8 L IS USM.....	Exc / E+ £1,789 - £2,489	
300mm F2.8 L USM.....	Exc £1,149	
300mm F4 L IS USM.....	E++ £649 - £689	
300mm F4 L USM.....	Exc £389	
400mm F4 DO IS II USM.....	Mint- £5,949	
400mm F4 DO IS USM.....	E+ £2,399	
400mm F5.6 L USM.....	E++ / Mint- £729 - £749	
500mm F4 L IS USM.....	E+ £3,599	
500mm F4.5 L USM.....	E+ £2,159	
600mm F4 L USM.....	E+ £2,849	
Contax 35-70mm F3.4 MM.....	E++ £259	
Contax 35-135mm F3.3-4.5 MM.....	E++ £399	
Samyang 8mm F3.5 Aspherical IF MC Fish-Eye.....	E++ £169	
Sigma 10-20mm F4-5.6 DC HSM .....	E+ £179 - £199	
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII.....	E++ £399	
Sigma 24-70mm F2.8 EX DG HSM.....	Mint £449	
Sigma 28-70mm F2.8 EX DG.....	As Seen £59	
Sigma 30mm F1.4 EX DC HSM A.....	E++ £279	
Sigma 35mm F1.4 DG HSM A.....	E++ £549	
Sigma 50-500mm F4-6.3 Apo DG HSM .....	E++ £399	
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299	
Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E+ / E++ £349 - £449	
Sigma 170-500mm F5-6.3 Apo.....	E+ £199	
Sigma 180mm F3.5 EX Macro APO.....	E++ £349	
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289 - £1,499	
Sigma 400mm F5.6 AF.....	E+ £79	
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,689	
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259	
Tamron 18-200mm F3.5-6.3 Di II VC.....	Mint- £149	
Tamron 18-200mm F3.5-6.3 Di III VC.....	Mint- £249	
Tamron 90mm F2.8 SP AF Macro E+ / E++ £159 - £179		
Tamron 150-600mm F5-6.3 SP Di VC USD.....	E++ £599	
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E++ £299	
Tokina 11-16mm F2.8 DX ATX.....	Mint- £279 - £299	
Tokina 16-28mm F2.8 ATX FX.....	E++ £439	
Tokina 17mm F3.5 ATX Pro.....	E++ £189	
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199	
Tokina 50-135mm F2.8 DX ATX.....	E++ £249	
Tokina 300mm F2.8 ATX SD.....	E+ £599	
Zeiss 18mm F3.5 ZE.....	E++ £699	
Zeiss 21mm F2.8 ZE.....	E++ £989	
Zeiss 25mm F2 ZE.....	E++ £949	
Zeiss 50mm F1.4 ZE.....	E++ £429	
Zeiss 100mm F2 Makro Milvus ZE.....	Mint- £1,049	
1.4x Apo EX DG Converter.....	Mint £129	
1.4x EF MkIII Extender.....	E++ £299	
1.4x MC4 DGX - Canon.....	E++ £45	
1.5x Converter.....	Mint- £39	
1.5x Converter.....	Unused £45	
1.5x DG Converter.....	E++ £45	
1.7x Converter.....	Mint £29	
2x Converter.....	E+ £39	
2x EF Extender.....	As Seen / E++ £79 - £149	
2x EF II Extender.....	E++ £169 - £179	
2x EF MkII Extender.....	E+ / E++ £129 - £149	
2x MC7 Converter.....	Unused £49	
C-U Tube Adapter.....	As Seen £39	
Extension Tube Set 12/20/36.....	Mint £69	
Metz 15 MS-1 Flash.....	E++ £149 - £179	
Metz 50AF1 Digital.....	E++ £79	
380EX Speedlite.....	E+ £69	
420EX Speedlite.....	E++ £59	
430EX II Speedlite.....	E++ / Mint- £119 - £129	
430EX Speedlite.....	E++ £109	
430EZ Speedlite.....	E+ / E++ £25 - £29	
540EZ Speedlite.....	E+ / E++ £35 - £39	
550EX Speedlite.....	E+ £129	
580EX MkII Speedlite.....	E+ £169	
580EX Speedlite.....	E+ / E++ £139 - £149	
600EX-RT Speedlite.....	E+ / Mint- £269 - £349	
90EX Speedlite.....	E+ £49	
ML3 Macrolite.....	E++ £39	
MR-14EX Macro Ringlite.....	E+ / E++ £169	
ST-E2 Transmitter.....	E+ / E++ £59 - £69	
ST-E3 RT Transmitter.....	Mint- £159 - £185	
EOS Reverse Adapter.....	E+ / Unused £99 - £119	
Technical Back E with Keyboard.....	Unused £75	
Tripod Mount Ring A (W).....	Mint- £49	
Tripod Mount Ring All (W).....	E++ £59	
Tripod Mount Ring B (B).....	Mint- £49	
Videomic.....	E++ £69	
<b>Canon Manual</b>		
F1N Black Body Only .....	E+ £159	
T90 Body + Databack.....	E+ £119	
T90 Body Only.....	E+ £79	
T70 Body Only.....	E+ / E++ £29	
AE1 Black Body Only.....	E+ £49	
EF Black Body Only.....	E+ £79	
FtB QL Chrome Body Only .....	Exc / E+ £49 - £59	
Pellix Chrome Body Only.....	As Seen £49	
20mm F3.5 Macrophoto Lens.....	E++ £149	
24mm F2.8 FD.....	Unused £149	
28mm F2.8 FD.....	E+ £29	
28-55mm F3.5-4.5 FD.....	E+ £35	
35-70mm F3.5-4.5 FD.....	E+ / Unused £20 - £49	
35-105mm F3.5-4.5 FD.....	E+ £45	
70-150mm F4.5 FD.....	E+ £19	
70-210mm F4 FD.....	Exc / E++ £19 - £79	
75-200mm F4.5 FD.....	Exc / E++ £19 - £29	
100-300mm F5.6 FD.....	E+ / Unused £59 - £99	
100mm F4 B/lock Macro + Tube.....	E+ £125	
100mm F4 FD Macro + Tube.....	Unused £199	
135mm F3.5 B/lock.....	E+ £29	
135mm F3.5 FD.....	E+ / E++ £29 - £39	
300mm F5.6 FD.....	E+ / E++ £55 - £69	
Tamron 300mm F5.6 SP.....	E+ £59	
Tokina 300mm F2.8 ATX.....	Unused £549 - £599	
Vivitar 19mm F3.8 MC.....	E++ £79	
2xA Extender.....	E+ £35	
2xB Extender.....	Exc / E+ £19 - £29	
Autobellows.....	E++ / Mint- £89 - £99	
Autobellows + Copier.....	Mint- £125	
Film Chamber FN-100.....	Unused £149	
LC-2 Wireless Controller.....	Unused £49	
Marine Capsule A.....	E+ / Unused £250 - £450	
AE Finder FN.....	E+ £89	
Angle Finder A2.....	As Seen £15	
Angle Finder B.....	E+ / E++ £15 - £35	
Booster T Finder.....	As Seen £49	
Eye Level Finder FN.....	E+ £49	
Servo EE Finder.....	E+ £75	
Speed Finder F.....	As Seen / E+ £39 - £59	
Speed Finder FN.....	As Seen £49	
Speedfinder FN.....	Unused £99 - £129	
Waist Level Finder F.....	E++ £59	
Waist Level Finder FN.....	E++ £75 - £79	
Waist Level Finder FN-6X.....	Mint- £79	
199A Speedlite.....	E++ £25	
244T Speedlite.....	E+ / E++ £5 - £15	
277T Speedlite.....	E+ / E++ £9 - £15	
299T Speedlite.....	E++ £29	
300TL Speedlite.....	E+ / E++ £15 - £39	
480G Speedlite.....	E+ £95	
ML1 Macrolite.....	E+ £75	
ML2 Macrolite.....	E+ £69	
ML3 Macrolite.....	E+ / E++ £39 - £59	
MA Drive Set.....	E+ / Unused £49 - £69	
Winder A.....	E+ / Unused £9 - £20	
<b>Contax 645 Series</b>		
35mm F3.5 Distagon.....	E+ £449 - £499	
45-90mm F4.5 Vario.....	E+ / E++ £999 - £1,249	
120mm F4 Apo Macro.....	E+ / E++ £449 - £499	
140mm F2.8 Sonnar.....	E+ / Mint- £249 - £449	
210mm F4 Sonnar.....	E+ / Mint- £249 - £495	
350mm F4 Tele Apo Tessar.....	E++ £2,499	
Auto Ext Tube 52mm.....	E++ £69	
Cable Switch LA50.....	E++ £29	
GB71 Hood.....	E++ £79	
GB74 Hood (210mm).....	E+ £39	
Hasselblad - Contax 645 Lens Mount Adapter..	E++ £35	
MF-2 Waist Level Finder.....	E+ £249	
MFB-2 Polaroid Mag.....	Exc / E++ £35 - £99	
MSB1 Flash Bracket.....	E++ £199	
<b>Contax G Series</b>		
G1 Body Only.....	E+ £149	
21mm F2.8 G (No Finder).....	E++ £349	
21mm F2.8 G + Finder.....	E++ £529	
21mm F2.8 G + Finder - Black.....	E+ £569	
28mm F2.8 G + Hood.....	Mint- £289	
90mm F2.8 G.....	E++ £169 - £229	
90mm F2.8 G + Hood.....	E++ £199	
90mm F2.8 G - Black.....	E++ £279	
16mm Viewfinder.....	Mint- £199	
TLA140 Flash.....	As Seen / Mint- £20 - £49	
<b>Contax SLR Series</b>		
N1 Body Only.....	E++ £249	
RTS2 Body Only.....	E+ £129	
RTS Body Only.....	Exc £99	
167MT Body + P5 Batt Holder .....	E+ / E++ £79 - £129	
167MT Body Only.....	E+ £49 - £59	
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279	
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399	
45mm F2.8 AE.....	E+ / E++ £149	
45mm F2.8 MM.....	E++ £199	
70-200mm F4-5.6 AF.....	E++ £449	
70-300mm F4-5.6 AF.....	E++ / Unused £399 - £649	
100mm F2 AE.....	E++ £549	
100mm F3.5 AE.....	E+ £179	
100mm F4 S Planar.....	E++ £649	
135mm F2 (60 Year Edition).....	Unused £2,399	
135mm F2.8 MM.....	E+ £169	
180mm F2.8 AE.....	Unused £549	





Prices  
correct  
when  
compiled.  
E&OE.

**T: 01463 783850**  
**E: info@ffordes.com**

Largest Used Equipment *Specialists* Since 1960

Nikon D4 Body Only .....	Exc / E++	£1,889 - £2,389
Nikon D2X Body Only .....	As Seen / E+	£249 - £299
Nikon D810 Body Only .....	E++	£1,989 - £2,049
Nikon D750 Body Only .....	Mint-	£1,349
Nikon D610 Body Only .....	Mint-	£949
Nikon D300 Body Only .....	E++	£219
Nikon D200 Body Only .....	Exc / E++	£129 - £179
Nikon D100 + MB-D100 Grip .....	As Seen	£79
Nikon D90 Body Only .....	E++	£179
Nikon D80 Body + MB-D80 Grip .....	E+	£129
Nikon D60 Body Only .....	E+	£89
Nikon D3000 Body Only .....	E++	£99 - £119
Olympus E3 + HLD4 Grip .....	E++	£259
Olympus E620 + 14-42mm + 40-150mm .....	E++	£339
Olympus E620 + 14-42mm .....	E++	£199
Olympus E520 + 14-42mm .....	E++	£149
Olympus E300 Body + HLD3 Grip .....	E++	£75
Panasonic L10 Body Only .....	E++	£99
Pentax K110D Body Only .....	E++	£99
Pentax K5 + 18-55mm DA WR .....	Mint-	£279
Pentax K5 IIs Body Only .....	E++ / Mint-	£349 - £399
Sony A200 + 18-70mm .....	E++	£129
Sony A350 + 18-70mm .....	E+	£179
Sony A700 Body Only .....	E+	£169

#### Hasselblad V Series

500CM Gold Edition .....	Unused	£3,999
553ELX Black Body Only .....	E+	£449
553ELX Chrome Body Only .....	E+	£349 - £379
Flex Outfit .....	E++ / Mint-	£949
40mm F4 C T* BLACK .....	E+	£549
50mm F2.8 FE .....	E+	£649
50mm F4 Cfi FLE .....	E++ / Mint-	£849 - £899
60-120mm F4.8 FE .....	E+ / E++	£479 - £599
80MM F2.8 CB .....	E++	£489
140-280mm F5.6 C Black .....	E+	£389
140-280mm F5.6 F Variogon .....	E+	£529
150mm F4 C Black .....	As Seen / E+	£99 - £149
150mm F4 CF .....	E+ / E++	£299 - £399
160mm F4.8 CB .....	E++	£349
250mm F5.6 C Chrome .....	Exc / E+	£99 - £149
350mm F5.6 C Black .....	E+	£279
500mm F8 C Black .....	E+	£429
2x Mutar Converter .....	E+ / E++	£199 - £249
2xE Converter .....	E++	£239
A12 Black Mag .....	E+	£129
A24 Chrome Mag .....	As Seen / E+	£59 - £125
A24 TCC Black Mag .....	E+	£139
E24 Black Mag .....	E+ / Mint-	£169 - £199
CW Winder + Remote .....	E+	£179
Extension Tube 16E .....	E++	£79
Extension Tube 21 .....	E+	£25 - £35
Extension Tube 32E .....	E++	£59 - £79
Extension Tube 55 .....	E+	£30
Extension Tube 56E .....	E++	£75
Proflash 4504 .....	E+ £99 - £159	
Acute Matte Screen .....	E+	£75
Magnifying Hood .....	E+	£59
PM45 Prism .....	E+	£249
PM90 Prism .....	E++	£179
PME3 Meter Prism .....	E+	£249
PME51 Meter Prism .....	Exc / E+	£249 - £329
PME90 Meter Prism .....	E+	£349

#### Nikon AF

F5 Body + DA-30 Action Finder .....	E+	£349
F90 + MB10 Grip .....	E+	£59
F90 Body Only .....	As Seen	£39
F80 Chrome Body Only .....	As Seen	£29
F60 Chrome Body Only .....	E+	£15
F801S Body + MF21 Back .....	E+	£49 - £59
F601 Body Only .....	E++	£35
12-24mm F4 G AFS DX ED .....	E++	£379
14-24mm F2.8 G AFS ED .....	E++	£849
16-85mm F3.5-5.6 G ED VR AFS DX .....	E++	£279
16mm F2.8 D AF Fisheye .....	E++	£449
17-35mm F2.8 ED AFS .....	E+	£489
17-55mm F2.8 G AFS DX IFED .....	E+	£359
18mm F2.8 AFD .....	E++	£589
18-70mm F3.5-4.5 G AFS ED DX .....	E+	£75
18-140mm F3.5-5.6 AF-S G ED VR DX .....	Mint-	£259
18-200mm F3.5-5.6 G AFS DX VR .....	E++	£279
18-200mm F3.5-5.6 G AFS DX VR II .....	E+	£299
24mm F2.8 AFD .....	E++	£229 - £249
24mm F3.5 ED PC-E .....	E+ / E++	£989 - £1,089
24-70mm F2.8E AFS VR ED .....	Mint-	£1,449
24-70mm F3.5-5.6 IX .....	E+	£39
24-85mm F2.8-4 AFD .....	E++	£269
24-120mm F3.5-5.6 ED AFD .....	E+ / E++	£129 - £159
28mm F2.8 AF .....	E++	£129
28mm F2.8 AFD .....	E+	£159
28-300mm F3.5-5.6 G ED AFS VRE+ / E++ .....	£499 - £589	
35mm F1.4 G AFS .....	Mint-	£1,049
50mm F1.4 G AFD .....	E++	£179
50mm f1.8 AFD .....	E++	£79

55-200mm F4-5.6 AFS DX G VR .....	As Seen	£49
55-200mm F4-5.6 G AFS DX VR II .....	E++	£139
70-180mm F4.5-5.6 AFD Micro .....	E++	£849
70-200mm F2.8 G AFS ED VR .....	E++	£749
70-200mm F2.8 G AFS ED VR II .....	E++ / Mint-	£1,349 - £1,499
70-200mm F4 G AFS ED VR .....	E+ / Mint-	£799 - £849
70-200mm F4 G VR ED .....	Mint-	£849
70-210mm F4-5.6 AFN .....	E+	£69
70-300mm F4-5.6 AFG .....	E++	£59
70-300mm F4-5.6 ED AFD .....	E+	£69
70-300mm F4-5.6 G AFS VR .....	E++	£289
75-240mm F4.5-5.6 AFD .....	E+ / E++	£49 - £55
80-400mm F4.5-5.6 AFD VR .....	E+ / E++	£429
85mm F1.8 AF-S G .....	E++	£319
85mm F3.5 G AFS Micro VR DX .....	E++	£299
105mm F2 AF DC .....	E+	£549
105mm F2.8 AFD Micro .....	E+ / E++	£269 - £349
105mm F2.8 AFS G VR Micro .....	E+ / E++	£439 - £459
200mm F4 ED AFD Micro .....	E++	£949
200-400mm F4 G VR AFS IFED .....	E+ / E++	£1,949 - £2,499
300mm F2.8 G AFS ED VR II .....	E++	£2,999 - £3,179
300mm F2.8 IFED AF .....	E+	£1,099
300mm F2.8 IFED AF-I .....	E++	£1,389
300mm F2.8 IFED AFS II .....	E+	£1,749
300mm F4 AFS IFED .....	E+	£579 - £589
500mm F4 G AFS VR IF ED .....	E+ / E++	£4,349 - £4,399
500mm MC IF F6.3 Mirror Inc T-2 .....	E++	£99
Samyang 35mm F1.4 AE AS UMC .....	E+	£279
Samyang 800mm MC IF F8 Mirror .....	E++	£139
Sigma 4.5mm F2.8 EX DC Fisheye HSM .....	E++	£499
Sigma 8-16mm F4.5-5.6 DC HSM .....	E++	£379
Sigma 15mm F2.8 EX DG Fisheye .....	E++	£339
Sigma 18-50mm F2.8 EX DC .....	E++	£129
Sigma 24-70mm F2.8 IF EX DG HSM .....	E+	£399
Sigma 28mm F1.8 EX DG .....	E++	£179
Sigma 35mm F1.4 DG HSM A .....	E++	£469
Sigma 50mm F1.4 DG HSM (A) .....	E++	£489
Sigma 50-150mm F2.8 Apo HSM II .....	E+	£329
Sigma 70-300mm F4-5.6 DG Macro .....	E++	£49
Sigma 105mm F2.8 EX Macro .....	E++	£179
Sigma 105mm F2.8 Macro EX DG OS HSM .....	E++	£279
Sigma 180mm F5.6 Apo Macro .....	E++	£189
Sigma 500mm F4.5 APO EX DG HSM .....	E++	£1,599
Tamron 28-300mm F3.5-6.3 XR Di VC .....	E++	£279
Tamron 90mm F2.8 Di VC USD Macro .....	Mint-	£499
Tamron 180mm F3.5 Di 1:1 Macro AF .....	Mint-	£529
Tamron 200-400mm F5.6 AF LD .....	E++	£169
Tamron 200-500mm F5-6.3 Di LD .....	E++	£449
Tokina 11-16mm F2.8 ATX Pro DX .....	E++ / Mint-	£279 - £289
Tokina 12-24mm F4 ATX PRO SD .....	E++	£299
Tokina 20-35mm F2.8 ATX Pro .....	E++	£189
Tokina 35mm F2.8 Macro DX ATX .....	E++	£189
Tokina 80-200mm F2.8 ATX Pro .....	E+	£349
Tokina 80-400mm F4.5-5.6 ATX D .....	E++	£195
Tokina 300mm F2.8 ATX .....	E++	£649
Zeiss 21mm F2.8 ZF.2 .....	E++	£889
Zeiss 25mm F2.8 ZF .....	E+	£449
Zeiss 35mm F1.4 ZF.2 .....	E++	£889
Zeiss 35mm F2 ZF .....	E+	£479
Zeiss 50mm F1.4 Milvus ZF.2 .....	Mint-	£749
Zenit 16mm F2.8 MC Zenitar .....	E++	£129
Sigma 2x Apo EX DG Converter ... ..	E++ / Mint	£99 - £129
TC-17 EII Converter .....	E+ / E++	£149 - £179
TC-20E Converter .....	E++	£119 - £129
TC-20EII Converter .....	E+ / E++	£159 - £179
Metz 36AF-5 Digital .....	E++	£49
Metz 40MZ3 Flash .....	E+	£49
Metz 54MZ3 Flash .....	E+	£79
Sigma EF 610 DG ST Flash .....	E++	£69
Sigma EF530 DG Super Flash .....	E++	£59
Sigma EF530 ST DG TTL Flash .....	E++	£79
R1C1 Speedlight Commander SetE+ / E++ .....	£299 - £399	
SB21B Ringflash .....	E++ / Mint-	£99 - £179
SB22 Speedlight .....	E+	£35
SB24 Speedlight .....	E++	£39
SB25 Speedlight .....	E+ / E++	£39 - £49
SB27 Speedlight .....	E+	£49
SB28 Speedlight .....	E++	£59
SB28DX Speedlight .....	E+	£59
SB50DX Speedlight .....	E+ / E++	£39
SB600 Speedlight .....	E+ / E++	£119 - £129
SB800 Speedlight .....	As Seen / E+	£99 - £129
SB80DX Speedlight .....	E+	£69 - £79
SB910 Speedlight .....	E++	£269
SC28 TTL Flash Cord .....	E++	£29
SD8 Battery Pack .....	E++	£30
GP-1A GPS Module .....	E++	£99
MF21 Multi Control Back .....	E+ / Unused	£49 - £59
MF27 Databack (F5) .....	Unused	£99

**We Have Lots, Lots More  
Please Call Us**

# FUJIFILM



Body  
Only **£1339**

## X-Pro2

- 24MP X-Trans CMOS III sensor (APS-C)
- 273 autofocus points (169 phase-detect)
- 2.36M-dot OLED/Optical hybrid viewfinder with pop-up picture-in-picture tab
- ISO 200-12800, expandable to 100-51200
- 1/8000 sec max shutter speed,
- 1/250 sec flash sync
- 1080/60p movies

**Claim £200 Part Exchange Bonus**  
when you trade-in any DSLR against an X-Pro2 or X-T2 body or kit



## X-T2

- 24MP X-Trans CMOS III sensor
- 325 AF points (169 phase detection)
- 2.36M-dot OLED EVF with 0.005 sec refresh time
- 3" 1.04M-dot articulating LCD
- 4K UHD video at up to 30 fps for up to 10 min
- 8 fps continuous shooting with AF
- Dual SD card slots (UHS-II compatible)

Body Only **£1389** Body Plus EF500 flash **£1789** Body Plus 18-55mm **£2229**

**Now Available - X100F and X-T20 kits**



## GFX 50S

- 51.4MP 43.8 x 32.9mm CMOS sensor
- X-Processor Pro image processor
- Removable 3.69m-dot OLED electronic viewfinder
- 3.2" 2.36M-Dot tilting touchscreen LCD
- 117-Point contrast detection AF system
- ISO 100-12800 expandable 50-102400
- Full HD 1080p video recording at 30 fps
- Multi aspect ratio shooting
- Weather-sealed Magnesium alloy body

Body  
Only **£6199**

**INTEREST FREE CREDIT 24 months**  
**available on kit purchases**

**FREE** demo trial available -  
please ask for details

**£500 PX bonus** available -  
please ask for details



**Time for a spring clean or a  
change of system?**

**We always require top quality camera  
equipment, no outfit too large or small.**

For your quote - please email or ring us with  
details of your equipment.

**E: info@ffordes.com T: 01463 783850**

**The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH**



All our new equipment is genuine UK stock - NEVER Grey Imports

## Canon Professional Dealer

**EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II**  
**Canon Spring Cashback 2017 - Ends 16.5.17**

Canon Virtual Kits Offer	Phone	EOS 77D + 18-135 STM	£1199	TS-E 24mm f3.5L II	£1,689	85mm f1.8 USM	£50 CB £349
EOS 1DX II - In Stock	£4,899	EOS 760D body	£649	TS-E 17mm f4L	£1,999	85mm f1.2L II	£165 CB £1,799
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1199	70-200mm f2.8L II	£200 CB £1,995	100mm Macro f2.8	£50 CB £459
EOS 5D III Body	£2,179	10-18mm f4.5-5.6 IS	£229	70-300mm f4-5.6 IS	£419	100mm Macro f2.8L IS	£80 CB £829
EOS 5Ds £250 Cashback	£2,499	11-24mm f4 L	£2,699	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,275
EOS 5DsR £250 Cashback	£2,999	16-35mm f4 L IS	£969	135mm f2L	£939	300mm f2.8 L IS II	£5,799
7D MkII £125 Cashback	£1,249	16-35mm f2.8 L III	£165 CB £2,099	100-400mm L II	£200 CB £1,979	400mm f4 DO IS II	£6,666
EOS 6D £125 Cashback	£1,398	17-40mm f4 L	£695	200-400mm f4 L IS 1.4x	£10,399	400mm f2.8 L IS II	£9,499
EOS 80D £80 Cashback	£999	17-55mm f2.8 IS	£749	24mm f2.8 IS	£449	500mm f4 L IS II	£8,299
EOS 80D + 18-55 IS STM	£1,089	24-70mm f4 L IS	£799	24mm f1.4 L II	£1,449	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,345	24-70mm f2.8 L II	£165 CB £1,849	35mm f2 IS	£50 CB £469	800mm f5.6 L IS	£11,899
EOS 77D Body	£829	24-105mm f4L IS II	£995	35mm f1.4L II	£165 CB £1,799	1.4x III £399 2xIII Extender	£399
EOS 77D + 18-55mm STM	£919	70-200mm f4 IS	£1,149	50mm f1.4	£50 CB £349	600EXIIRT Speedlite	£80 CB £529
		70-200mm f4L	£629	50mm f1.2L	£125 CB £1,349		

## Nikon

## Professional Dealer

Wanted Nikon in Part Exchange

UK STOCK UK STOCK UK STOCK UK STOCK

D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER		D7500 body - Pre Order	£1299	70-300mm f4.5-5.6 VR	£499	200mm f2 G ED VR II	£4,804
D5 Body - In Stock	£5,199	D7500 + 18-140 Pre Order	£1599	80-400mm f4.5-5.6 AFD VR	£1,995	300mm f2.8 G VR II	£4,890
D500 Body - In Stock	£1,729	D3400 + AF-P18-55 VR	£429	200-500mm f5.6E ED VR	£1,191	400mm f2.8 FL ED VR	£10,046
D500 + 16-80mm f2.8-4 VR	£2,523	10-24mm f3.5-4.5 DX	£738	20mm f1.8 G	£651	500mm f4E FL ED VR	£8,337
D810	£2,398	14-24mm f2.8G	£1,643	24mm f1.4 G	£1,811	600mm f4E FL ED VR	£9,926
D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£1,016	28mm f1.8 G	£459	800mm f5.6 FL VR+TC1.25	£14,691
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£873	35mm f1.8 G	£444	PC 19mm f4E ED	£3,299
D810 + 14-24mm f2.8	£3,899	18-35mm f3.5-4.5	£619	35mm f1.4 G	£1,579	PC-E 24mm f3.5	£1,579
D750	£1,595	18-140mm f3.5-5.6 VR	£458	50mm f1.8 G	£190	PC-E 45mm f2.8	£1,477
D750 + 24-120mm f4	£2,249	18-200mm f3.5-5.6 VR II DX	£632	50mm f1.4 G	£389	2x TC-20 E III Converter	£396
D610	£1,299	18-300mm f3.5-5.6 VR DX	£857	58mm f1.4 G	£1,398	1.4x TC-14 E III Converter	£429
D610 + 24-85mm VR	£1,682	24-70mm f2.8E ED VR	£1,995	85mm f1.8 G	£399	SB5000 Speedlight	£485
D7200 Body	£837	24-120mm f4 VR	£953	85mm f1.4 G	£1,350	SB700 Speedlight	£241
D7200 + 18-105mm VR	£1,099	28-300mm f3.5-5.6 VR	£817	300mm f4E PF ED VR	£1,449	SB-R1C1 Commander	£587
D5600 + 18-140mm VR	£949	70-200mm f2.8 VR II	£2,008	105mm f2.8 Micro VR	£749	SU-800 Commander Unit	£319
D5600 + AF-P18-55mm VR	£729	70-200mm f2.8E FL VR	£2,649	NEW 105mm f1.4E ED	£1,849	UK STOCK UK STOCK	

## Hasselblad

New Hasselblad X1D-50C  
Mirrorless camera - Pre Order with a 10% Deposit

New X1D-50C + 45mm	£9,999
X1D + 45mm + 90mm	£11,964
New X1D-50C body	£7,788
New H6D - 100c body	£28,680
New H6D - 50c body	£18,995
CFV-50c Digital Back	£10,995

See our Website for full list of Hasselblad lenses and accessories

## ZEISS

Canon/Nikon Fit Lenses

OTUS 55mm f1.4	£2,779
OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799
Zeiss Binoculars - 10 Year Warranty	
8x32 Conquest HD	£579
10x32 Conquest HD	£599
8x42 Conquest HD	£695
10x42 Conquest HD	£725
8x42 Victory HT	£1,399
8x42 Victory SF	£1,840

## Leica

M 262 + 35mm f2.4 Set	£5,149
M 262 + 50mm f2.4 Set	£4,995
M10 Pre Order	£5,600
SL Body	£5,499
SL body + 24-90mm	£8,299
Monochrom (type 246) Black	£5,695
M (262) Black	£3,999
TL body Black	£1,450
TL body Titanium	£1,450
X-U Camera	£2,549
Q Camera Titanuim	£3,695
Q Camera Black	£3,520
X-E (type 102)	£1,180
D-Lux (type 109)	£849
Leica Sofort Orange or White	£229
New 28mm f2 and 28mm f2.8 Phone	

See Website for full list of Leica lenses and accessories

## Leica SPORT OPTICS

8x20 Monovid	£349
8x20 Trinovid BCA	£329
10x25 Trinovid BCA	£349
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BR	£495
10x25 Ultravid BR	£525
8x32 Ultravid HD - Plus	£1,395
10x32 Ultravid HD - Plus	£1,429
New 8x42 Trinovid HD	£749
New 10x42 Trinovid HD	£779
7x42 Ultravid HD - Plus	£1,499
8x42 Ultravid HD - Plus	£1,549
8x50 Ultravid HD - Plus	£1,595
10x42 Ultravid HD - Plus	£1,589
10x50 Ultravid HD - Plus	£1,650
12x50 Ultravid HD - Plus	£1,775
New 8 x 42 Noctovid	£1,895
New 10x42 Noctovid	£1,995

## FUJIFILM

X-T2 Body + 18-55	£1,649
X-T2 Body	£1,399
X-Pro2 Body	£1,438
GFX -50S	IN STOCK
X100F Silver/Black	£1,249
XF 50mm f2 Pre Order	£449
XF 23mm f2	£419
XF 16-55mm f2.8 R LM WR	£959
XF 10-24mm f4 OIS	£829
XF 35mm f2	£369
XF 50-140mm f2.8 OIS	£1,329
XF 100-400 OIS WR	£1,579
XF 14mm f2.8	£789
XF 16mm f1.4 R WR	£829
XF 23mm f1.4	£789
XF 60mm f2.4 R	£579
XF 56mm f1.2	£829
XF 90mm f2 R LM WR	£829

See website for full listing

## SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x50 EL Field Pro	£1,820
12x50 EL Field Pro	£1,935
8x42 EL Range W B	£1,955
10x42 EL Range W B	£2,195
ATX 30-70x95 Spotting Scope	£2,268
ATX 25-60 x85 Spotting Scope	£2,870
ATX 25-60 x65 Spotting Scope	£2,600
ATX 80 -HD Angled + 25-50x scope	£2,150
ATX 65 -HD Angled + 25-50x scope	£1,999

**WANTED**  
Quality Photographic equipment for Part Exchange or Commission Sale.

We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.

Call us on 0113 2454256

## SIGMA

8-16mm f4-5.6 DC	£599
17-50mm f2.8 DC OS	£329
10-20mm f3.5 DC	£339
12-24mm f4 Art	£1,649
17-70mm f2.8-4 DC C	£349
18-35mm f1.8 DC Art	£649
18-250mm f3.5-6.3 DC	£349
18-300mm f3.5-6.3 DC C	£369
24-35mm f2 DG Art	£759
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£1,099
70-200mm f2.8 DG	£699
150-600mm f5-6.3 DG C	£799
150-600mm f5-6.3 DG S	£1,329
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£599
24mm f1.4 DG Art	£649
20mm f1.4 DG Art	£699
105mm f2.8 Macro DG	£329

## Manfrotto

190XPRO3	£145	494RC2	£46
190XPRO4	£149	496RC2	£57
190CXPRO3	£229	498RC2	£79
190CXPRO4	£235	460MG	£299
055XPRO3	£169	804RC2	£57
055CXPRO3	£269	MHXPRO-3W	£109
055CXPRO4	£279	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

## INDURO

Stealth Series Carbon Fibre Tripods:			
CLT004	£199	CTL303	£297
CLT103	£207	CTL303L	£328
CLT104	£225	CTL304L	£346
CLT203	£270	CTL403	£342
CLT204	£288	CTL404L	£427
Grand Series Stealth Carbon Fibre Tripods:			
GIT203	£337	GIT304L	£477
GIT204	£360	GIT305L	£495
GIT303	£427	GIT404XL	£553
GIT304	£445	GIT505XXL	£675

## LEE Filters

100MM SYSTEM		SEVEN5	
Foundation Kit	£57	Filter holder	£59
DSLR Starter Kit	£212	Starter Kit	£103
Deluxe Kit	£537	Deluxe Kit	£415
Professional Kit	£112	Adapter ring	£17
Universal Hood	£127	Lens Hood	£72
Standard adapter	£19	Little Stopper	£61
Wide adapter	£38	Big Stopper	£61
Landscape Pol	£160	Super Stopper	£61
Circular Polariser	£209	Polariser	£177
Linear Polariser	£132	System Pouch	£31
Front holder ring	£33	Seascape Set	£149
ND Grad set Hard	£185	Out of Town set	£149
ND Grad set Soft	£185	Black + White	£142
ND Grad set Med	£185	Urban Set	£149
0.3 ND Grad	£74	ND Grad set	£142
0.6 ND Grad	£74	Individual Grad	£53
0.9 ND Grad	£74		
Little Stopper	£89	SW150	
Big Stopper	£89	MK II Holder	£129
Super Stopper	£89	Adapter rings	£80
0.6 Pro Glass ND	£118	Polariser	£157
0.9 Pro Glass ND	£118	Stoppers	£114
Field Pouch Black	£34	Individual Grad	£81
Field Pouch Sand	£34	ND Grad Set	£220



# Unwanted camera gear in the attic?

...or, cupboards, under the stairs, behind the sofa. Why not **sell them to us** for extra spending money. We buy all sorts of photographic equipment – digital or film cameras, autofocus and manual lenses, camera bags, tripods and accessories – it's SO easy & fast!

## Get in touch

Give us a call and have a chat or fill out our simple form at [www.cameraworld.co.uk/used](http://www.cameraworld.co.uk/used)

## Get free pick-up

Pop it in the post or we can collect it when convenient (dependant on value).

## Get paid fast

Take advantage of one of our super Trade-Up Offers, or just take the money & ENJOY!



**We buy more | We pay more | We smile more**

Just call or email us for expert valuation and advice: **01245 255510** Email: [chelmer@cameraworld.co.uk](mailto:chelmer@cameraworld.co.uk)

### WHAT OUR CUSTOMERS SAY:

“

Thank you CameraWorld for confirming that the great customer experience is alive and kicking in the high street!

Scott D | 10.11.16

Thank you so much for your excellent help and support with choosing a new camera... Absolutely brilliant shop.

Alan H | 09.03.17

The sales assistant, Jordy, was extremely helpful, offering unbiased and useful advice... I could not have asked for a better level of service.

”

Kevin G | 05.03.17

100'S MORE ONLINE AT: [www.cameraworld.co.uk/testimonials](http://www.cameraworld.co.uk/testimonials)

# cameraWORLD

*The Part-Exchange Specialists*

## cameraworld.co.uk

020 7636 5005 **LONDON**  
14 Wells Street (off Oxford St), London W1T 3PB  
[sales@cameraworld.co.uk](mailto:sales@cameraworld.co.uk)

01245 255510 **CHELMSFORD**  
High Chelmer Shopping Ctr, Chelmsford CM1 1XB  
[chelmer@cameraworld.co.uk](mailto:chelmer@cameraworld.co.uk)



\*Most brands considered. DSLR, Mirrorless and Top Compacts. 35mm and Medium Format. Auto and Manual Focus Lenses. Items must be in excellent condition and complete with relevant accessories. Subject to inspection. E. & O. E. Goods and delivery services subject to stock and availability. Prices subject to change. Pictures are for illustration purposes only. All prices include VAT@ 20%. E. & O.E.





RATED EXCELLENT (9.5/10) ON TRUSTPILOT



Our ambassador **Ben Read**,  
shooting on his **Canon EOS 5D III**

# REDEFINING THE WAY YOU BUY, SELL AND TRADE YOUR GEAR



5 star  
customer service



16 point system  
for grading equipment



Six month warranty  
on used products



Super fast payment  
for sellers



True market value  
when buying or selling

#MYMPB



SIMPLE SELLING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • SUPER FAST PAYMENT  
FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY

[www.mpb.com](http://www.mpb.com)

EXPERIENCE BETTER

UK: 0330 808 3271 • US: 646-513-4309 • [@mpbcom](https://www.instagram.com/mpbcom)



# Amateur Photographer CLASSIFIED

## Cameras For Sale



## Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

### Free Collection

Contact Jonathan Harris for an immediate quote:  
[info@worldwidecameraexchange.co.uk](mailto:info@worldwidecameraexchange.co.uk)  
 or phone 01277 631353

### Same-day Payment

Looking to buy? Please visit our website:  
[www.worldwidecameraexchange.co.uk](http://www.worldwidecameraexchange.co.uk)

# Amateur Photographer

## Wanted

**Peter Loy**  
 COLLECTABLE CAMERA SPECIALISTS  
[www.peterloy.com](http://www.peterloy.com)

**CAMERA COLLECTIONS WANTED**  
 Call us: **020 8867 2751**  
 We can come to you (UK & Europe)



## Camera Fairs

**\* Bexley Camerafair \***  
**Freemantle Hall**  
 Bexley High Street, DA5 1AA  
**Sunday 7th May, 2017**  
 Photographica **WANTED** Buy-Sell-Exchange  
**Vintage-Collectable-Rare or Modern**  
**Still/Cine-Film/Digital-Any Make**  
 Entry: 10am-2pm £2 (Early from 8am £5, Students £2.50)  
 Info: George (Kozobolis ARPS) ☎ 020 8852 7437  
[www.lightandlens.co.uk](http://www.lightandlens.co.uk) mail: [kozobolis@iscali.co.uk](mailto:kozobolis@iscali.co.uk)

**CAMERA FAIR BEACONSFIELD**  
 SUNDAY APRIL 30th,  
 10.30am-2pm. Beaconsfield School,  
 Wattleton Rd, Beaconsfield.  
 HP9 1SJ . M40 Junc 2 close M25.  
 This is now a no smoking site.  
 Admission. Earlybird 9.15am £4.  
 After 10.30am £2. Refreshments.  
 Details Peter Levinson  
 Tel: 020 8205 1518

## Accessories

## Black & White Processing

**KAREN WILLSON, BRISTOL**  
 Superior quality processing &  
 printing.  
 Tel: **01179 515671**  
[www.kwfilmprocessing.co.uk](http://www.kwfilmprocessing.co.uk)

## Cameras For Sale

VINTAGE, COLLECTABLE, RARITIES  
 CAMERAS, LENSES, ACCESSORIES,  
 ODDBALL ITEMS, ETC, ETC.

### AT BARGAIN PRICES

CALL **07773 472992**  
 or email [irvingfreed@yahoo.co.uk](mailto:irvingfreed@yahoo.co.uk)  
 for **FREE LIST**

## Photographic Backgrounds

Hard wearing • Low crease • Washable

Size	PLAIN	CLOUDED
8' x 8'	£15	£27
8' x 12'	£24	£44
8' x 16'	£29	

PLUS P&P

10 COLOURS INC BLACK, WHITE & CHROMA COLOURS

20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115

☎ 01457 764140 for free colour brochure or visit  
[www.colourscape.co.uk](http://www.colourscape.co.uk)

## Accessories

**Print your own cards for all Special Occasions with 50 x A5 or 25 x A4 Imajet Pre-Scored Satin-Matt 230g Cards with Envelopes...Only £12.98...Sign up for latest enewsletter promotions and special offers.**

**onlinepaper.co.uk**

The online paper specialists

**Check site for Special Offers & Promotions**  
**FREE UK P&P till 31 May\* Checkout Code AP224**

**A huge range of papers in stock at great web prices**

Like us on Facebook for more great offers

**Award winning papers, next day delivery, as standard**

Call  
**01892 771245**

Email  
**[sales@on-linepaper.co.uk](mailto:sales@on-linepaper.co.uk)**

**Hahnemühle**  
 FINEART

somerset enhanced  
 ST CUTHBERTS MILL

**Fotospeed**  
 DIGITAL PRINTING

**MUSEO**  
 DIGITAL FINE ART MEDIA

**Perma Jet**

**CANSON**  
 INFINITY

**EPSON**  
 EXCEED YOUR VISION

**ILFORD GALERIE**  
 PROFESSIONAL INKJET PHOTO RANGE





# Final Analysis

**Roger Hicks considers...**

'Lisboa', early 21st century, by Felipe Oliveira Baptista

A good idea, when you go anywhere new, is to look at the postcards on sale locally. They'll show you the 'must-see' sights.

Viewed differently, they'll also tell you what to avoid: the clichés and pictures you probably couldn't shoot as successfully.

Then there is the New York and Paris-based design studio Portraits de Villes ([www.portraitsdevilles.fr/en](http://www.portraitsdevilles.fr/en)) publishing pictures that you might shoot yourself if you were good enough. You will find almost no clichés or hackneyed subjects: the images get under the skin of the chosen cities in a way that stock photographers seldom do. This image is from its recently published 'Lisboa'. It could have been taken almost anywhere, but somehow it is very typical of Lisbon: timeless, but up to the minute. There's the city's wonderful light, of course, but also the shapes, the subtle and unexpected curves, and the wrought-iron detail work. Compositionally, the interplay of diagonals and the Z-shaped 'lightning flash' of the dominant line are fascinating; but then, Felipe Oliveira Baptista is better known as a fashion designer than as a photographer. The books give you a real sense of place, something beyond what 'everyone knows'. They manage to create the impression that the photographer knows and cares about the city, and are also a means of learning how to take better pictures ourselves. They also go beyond the 'A Corner Of Old Wherever' pictures that used to be a competition staple before the Second World War and that are still overly represented in all too many travel guides.

## Pictures that mean something

This is not the Lisbon I would have photographed (or that I did photograph). Yes, I have plenty of personal shots of the city, but I also felt obliged to shoot the 'standard' pictures; the stock shots. Why? You can find all the standard, stock shots, in countless tourist brochures and online. Pictures like the ones in the Portraits de Villes books are a different type of inspiration. Instead of making you want to go and take the sort of pictures everyone takes, they make you want to go and take the sort of pictures that will mean something to you. The pictures that mean most to you will, if you get them right, also be the ones that mean the most to other people.



© FELIPE OLIVEIRA BAPTISTA

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at [www.rogerandfrances.eu](http://www.rogerandfrances.eu)). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Gerard Touren**





## New low prices on Sony!

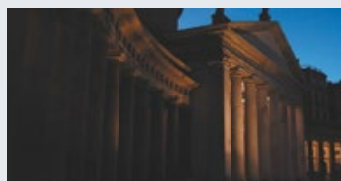
### Sony a7R II - Reality realized

The a7R II combines a back-illuminated 42.4MP 35mm full-frame CMOS image sensor, Fast Hybrid AF, 5-axis image stabilization and advanced 4K movie recording, with sensitivity and speed to keep even fast-moving subjects looking sharp.



#### FAST HYBRID AF SHARPENS UP

Thanks to an advanced image sensor and AF algorithm, the a7R II's Fast Hybrid AF system delivers far superior AF coverage, speed and tracking performance



#### 5-AXIS IMAGE STABILIZATION

A 5-axis IS system is carefully fine-tuned to match the performance of the a7R II, so you can zoom in on faraway subjects, shoot close-ups and capture night scenes with minimal camera shake blur.



#### 4K MOVIE QUALITY HITS AN ALL-TIME HIGH

The a7R II is optimized for recording 4K (QFHD: 3840 x 2160) movies, particularly as it processes readout data from every pixel without pixel binning, to effectively suppress jaggies and moire.



42.4  
MEGA  
PIXELS

5 FPS

3.0"

IS

4K

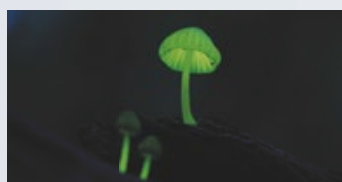
Body only  
**£2,499.00**

For 12 months interest free finance, visit us in store, call 01444 23 70 60 or apply online at [www.parkcameras.com](http://www.parkcameras.com)

Previous price: £2,999.00

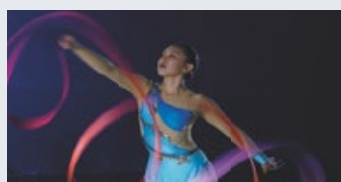
### Sony a7S II - Sensitivity mastered

The a7S II features sensitivity up to ISO 409600\*; wide dynamic range; 5-axis image stabilisation; internal recording of 4K movies in full-frame format featuring full pixel readout 3 and no pixel binning; extra-fast, precise AF; and compatibility with a growing line of lenses.



#### SUPREME LIGHT SENSITIVITY

Ultra-high sensitivity, extra-wide dynamic range and improved image processing algorithm deliver high-quality images with spectacular details.



#### SMARTER, SHARPER FOCUS

With each of nine central AF points divided into 16 segments and noiseless clear images from the sensor, Fast Intelligent AF detects contrast accurately in light as low as EV -4.



#### HIGH-QUALITY 4K MOVIE RECORDING

Expansive power to express images of fine details with less moiré, jaggies and noise is evident in movies that the a7S II can record internally in 4K full-frame format.



12.2  
MEGA  
PIXELS

5 FPS

3.0"

IS

4K

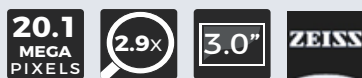
Body only  
**£2,499.00**

For 12 months interest free finance, visit us in store, call 01444 23 70 60 or apply online at [www.parkcameras.com](http://www.parkcameras.com)

Previous price: £2,899.00

### Sony RX100 V

The best-performing compact with 1.0-type sensor



Spread the cost with our finance options

In stock at  
**£999.00**



### Sony a99 II

The best-performing compact with 1.0-type sensor



Spread the cost with our finance options

Body only  
**£2,999.00**





Winner of the TIPA Award

# ‘Best Photo Lab Worldwide’

Selected by the Editors of 28 International Photography Magazines



YOUR PHOTO IN  
A GALLERY FRAME

from **£59.90**

Stephanie Kloss, from LUMAS.CO.UK

All prices include VAT. Shipping costs not included. All rights reserved. We reserve the right to change prices and correct errors. AVENSO GmbH, Ernst-Reuter-Platz 2, 10587 Berlin, Germany

## Transform your sublime memories into works of art. With gallery-quality prints from WhiteWall.

Your photographs in large-format prints, mounted under acrylic, or framed.

Crafted by experts who have earned over 90 industry & Editor's Choice awards.

Upload and design custom photo art – even from your smartphone.

[WhiteWall.co.uk](https://www.WhiteWall.co.uk)

 **WHITE WALL**